

Saturday 24 June 2017

Amateur Photographer



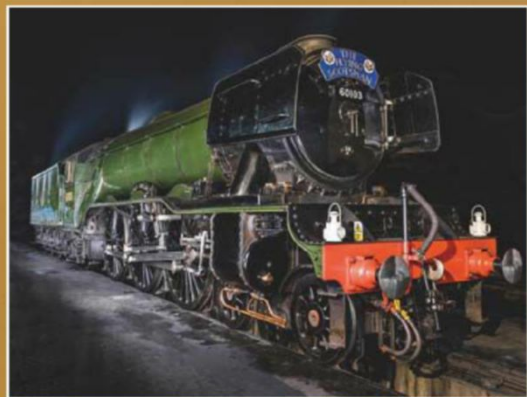
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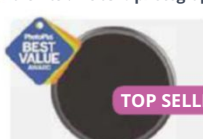


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- Practical Photography, June 2016



- NPhoto Magazine, August 2016

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Polariser.....	£180.00
ND Filter Sets.....	£249.00
Lightshield.....	£18.00
Filter Pouch.....	£47.95

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Autofocus is simple enough when shooting static subjects (the clue's in the name), but suddenly becomes more challenging when you need to capture erratic or fast-moving subjects – sports, wildlife, kids and so on. To tie in with June, a great time of year to be out and about with your camera, we've got an in-depth guide to continuous AF and action photography, with

plenty of real-world examples from seasoned pros. On the subject of AF, budget lens maker Samyang has impressed our notoriously fastidious testing team with its first autofocus lens, while on page 30 Michael Topham explains how to light and shoot the iconic Flying Scotsman. And did I mention that we recreate Edward Steichen's iconic portrait of Gloria Swanson on page 24?

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© ALAN IRONS

Sky Fall by Alan Irons

Canon EOS-1D X Mark II, 70-200mm, 1/500sec at f/9, ISO 100

This dramatic black & white image by Alan Irons was uploaded to our Flickr page.

'I started the day with the intention of checking out a viewpoint, which is on the shoreline of the River Humber close to where the Hull-to-Rotterdam ferry leaves from,' says Alan. 'As the weather was not that good, I had no plans to take any images. But when I got

there the sun was shining through the splits in the cloud and onto the river. As you can see, the cloud was quite dense and its underside very dark. So, camera out, I decided that I needed to underexpose the image to emphasise the rays of the sun. In post-processing, I converted the raw file to black & white and then introduced a little more contrast, and this is the shot I was left with!'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford and Hollie Latham Hucker

Classic lens revisited

A Kickstarter campaign to recreate the Lydith 30mm f/3.5 lens for modern cameras has been successful, more than quadrupling its goal. Originally introduced in 1964, the modern version of the Lydith has been updated with high-performance lens coatings and will be hand-produced in Germany by Meyer-Optik-Görlitz. The campaign is still open; to take part visit www.kickstarter.com.



Latest products from LEE

LEE Filters has introduced two new products, including its first solar eclipse filter (from £61), which brings the intensity of light down by up to 20 stops thereby controlling exposure and avoiding blow-outs. Also available in 50ml and 300ml sizes is the ClearLEE wash spray for cleaning filters thoroughly. Visit www.leefilters.com.



MacPhun releases Luminar Neptune

MacPhun has released an update to its popular Luminar photo-editing platform. The new 'Accent' feature is powered by artificial-intelligence technology. The AI filter promises to deliver intelligent edits with a single slider, rather than with an overwhelming number of adjustments and controls. Luminar is currently available for Mac only (£64). Visit www.macphun.com/luminar.



New paper options

Photobook printer and provider CEWE Photoworld has announced a new range of high-quality matte paper options for its books, promising to bring out the true colours and rich contrasts of your shots when printed – and to leave no fingerprints. The new

matte-style photographic paper is available now from £28.99. Visit www.celewephotoworld.com.



Apple updates iPad Pro camera

Apple's latest iPad Pro models, available in 10.5in and 12.9in versions, have benefitted from camera system upgrades. They both have a 12MP rear-facing camera, optical image stabilisation, auto-HDR, an improved flash and exposure control. UK pricing tbc. Visit www.apple.com.



GET UP & GO

MANCHESTER



La Movida

This contemporary group exhibition takes the artistic and socio-cultural movement La Movida (the movement) of post-Franco Spain as its theme. Using a historical movement as the basis of a group art show produces an effect much like a movement itself – contradictory, confusing, eclectic and invigorating.

Until 17 July, homemcr.org/exhibition/la-movida

WEST SUSSEX



Photography tour

The village of Bosham is at the northern tip of a winding coastal creek of tidal mudflats within Chichester Harbour, a designated Area of Outstanding Natural Beauty. Luke Whitaker, in collaboration with Light and Land, will be your guide on a coastal photo tour where you will take in the sights, light and smells.

13 July, www.lightandland.co.uk

BIG picture

Further insight into the APOY Round One black & white crowd winner

◀ In the 10 June issue of AP we revealed the results of Round One of the 2017 Amateur Photographer of the Year competition. This year we've partnered with Photocrowd and the website is host to thousands of images from all over the world. While there is a winner as judged by the experts here at AP, other users are able to vote for their favourite images. When all the points are collated, a crowd winner is announced. For Round One (black & white) this was Somraj Sahu's image. 'This is a typical cow racing game called "Moichara"', says Sahu. 'It's a game performed in Indian villages by the farmers and it's their way of welcoming the coming monsoon. The monsoon brings the news of fresh paddy and vegetables, and by doing this particular performance they're able to express their celebration.'

For details of the various APOY rounds, visit www.amateurphotographer.co.uk/apoy.

Words & numbers

A good photograph is knowing where to stand

Ansel Adams

US photographer 1902-1984

30.46%

percentage of successful photography Kickstarter campaigns

SOURCE: KICKSTARTER



The most interesting things to see, to do and to shoot this week. By Oliver Atwell



CORNWALL

Using filters

North Cornwall is full of beautiful locations such as Sandymouth Bay, Crackington Haven, Boscastle, Trebarwith Strand, The Rumps and Trevoise Head. Ross Hoddinott and the Royal Photographic Society are offering a one-day course on how to use filters to bring out the best of the land.

30 June, www.rps.org/events



GLASGOW

Gavin Macqueen

If you're in the Glasgow area, then it's worth heading over to the 13th Note bar to sit down with a coffee and a slice of cake and take in the distinctive and increasingly popular work of Gavin Macqueen. His images are painterly and, at times, unusual.

Until 2 July
www.13thnote.co.uk



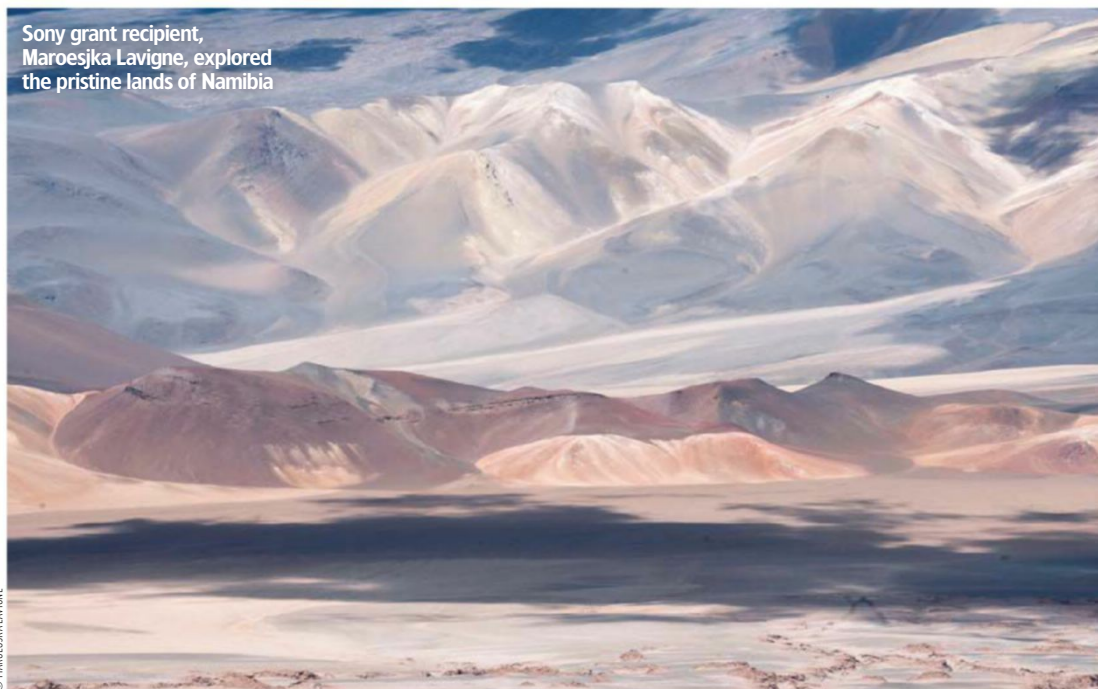
LONDON

Gregory Crewdson

This is the first UK exhibition of Cathedral of the Pines, a new body of work by acclaimed American photographer Gregory Crewdson. It is also the first time The Photographers' Gallery has devoted all three of its gallery spaces to one artist.

Until 8 October
www.thephotographersgallery.org.uk

Sony grant recipient, Maroesjka Lavigne, explored the pristine lands of Namibia



© MAROESJKA LAVIGNE

Sony World Photo Awards 2018 opens

NOW IN its 11th year, the Sony World Photography Awards is once again calling for submissions as the 2018 competition opens. This year sees the introduction of two challenging new categories in the Professional competition – Creative and Discovery – and an important new opportunity for award winners to secure a grant to fund future photographic projects.

Created by the World Photography Organisation, the Sony World Photography Awards is the world's

largest photography competition. The awards celebrate the very best that photography has to offer.

Commenting on its impact, 2017 Sony World Photography Awards winner Frederik Buyckx says: 'Being named Photographer of the Year has given me more exposure than I could ever have imagined. It has also encouraged me to keep working on my personal projects.'

The new Creative and Discovery categories are designed to discover a new style of photography that would

not normally be seen in the competition. The judges want to recognise photographers working at the cutting edge of the medium, and will specifically look to reward originality and experimentation.

There is also a new grant programme for those participating in the Professional and Student Focus competition. This follows on from a successful pilot with three 2016 Sony World Photography Awards Professional category winners: Amélie Labourdette, Maroesjka Lavigne (whose images are seen above and left) and Nikola Linares.

Selected winners of the 2018 Professional categories will receive a \$7,000 grant to enable them to pursue personal photographic projects. In addition, shortlisted photographers from the Student Focus competition will each be given \$3,500 to work together on a new photographic commission.

With a \$25,000 reward for the grand prize winner and \$5,000 for the winner of the Open category – on top of Sony imaging equipment, which all the winners of the Professional, Open, Youth and Student Focus categories will receive – the competition is open to anyone. For details visit www.worldphoto.org.



© MAROESJKA LAVIGNE

An image from Lavigne's series *Out of the Blue* for which she won the Sony grant



Affinity Photo brings pro photo editing to iPad

AFFINITY Photo is calling its new app the 'first fully featured, truly professional photo-editing tool' for the Apple iPad. The new iteration of Affinity Photo for iPad signals a new level of photo-editing capability for users in the studio or on the move. The app handles unlimited layers, contains a full library of adjustment layers, layer effects and live filter layers, and provides text and vector drawing tools. Layers can also be grouped, masked or blended for more complex compositions. Affinity Photo comes with a range of high-end filters including distortions, tilt-shift, glows and more. The app is compatible with the iPad Air 2, iPad 2017 and iPad Pro, and is priced at an introductory discount of more than 30% – £19.99 from the App Store. The normal price is £28.99.



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Samyang launches 35mm autofocus lens

Samyang has announced its third autofocus lens, the AF 35mm F2.8 FE, which will sit alongside the current autofocus lens line-up, the existing AF 14mm F2.8 FE and AF 50mm F1.4 FE lenses. The AF 35mm F2.8 FE has been designed for full-frame mirrorless cameras in Sony E mount, giving a focal length that best resembles the human eye. It's a compact and lightweight lens that weighs just 85g and measures 3.3cm in length. This makes it the smallest and lightest lens for full-frame Sony mirrorless – and priced at £279.99, it is £370 cheaper than the current Sony equivalent. For



APS-C sensors such as the Sony Alpha 6000 and 5000 series, the lens is equivalent to approximately 52mm. Designed for everyday use, the AF 35mm F2.8 FE claims a fast and accurate autofocus. It has a maximum fast aperture of f/2.8 and a minimum focus distance of 35cm,

making it ideal for street, travel and close-focus photography. Samyang states this new addition is small but mighty and, despite its compact size, is packed full of features for exceptional optical quality. It features seven elements in six groups, two aspherical lenses and one high refractive lens, plus Ultra Multi Coating to minimise aberration and unnecessary light dispersion. Samyang claims this helps to deliver high resolution from the centre right to the corners. The Samyang 35mm F2.8 FE lens will be available from July at a price of £279.99 inc VAT.



Click and Collect from Hireacamera

This week, Hireacamera launched its new 'Click and Collect' service. As part of an expansion of services, it will now be possible to collect and return hired equipment to its new London base at Cherryduck Studios (above) in Wapping. The service is currently only being offered to photographers, filmmakers and creatives working within London, with plans to roll it out nationwide. Hireacamera's managing director, Guy Thatcher, comments, 'We know that flexibility and convenience are of paramount importance to customers. So, giving them the option to collect and

return the equipment they hire to a central London location enables them to work around their busy shooting schedules more efficiently. Having a permanent presence in London will enable us to respond to hire requests faster than ever before.' But that's not it for Hireacamera and Cherryduck Studios. With more than 21,000ft² of creative space, Cherryduck Studios is a one-stop shop for video and stills content, featuring six studio spaces and a team of creatives, directors, editors, animators and camera operators all under one roof.

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



Prix Pictet 07: Space

by Pictet Group, teNeus, £45, hardback, 132 pages, ISBN 978-3832769079



THE purpose of the Prix Pictet photography competition has always been clear: to use photography as a powerful tool to highlight issues of sustainability. Each year, the competition has devoted itself to a specific theme and this year, the seventh in its history, photographers were asked to submit images that tackled the issue of 'space'. This is a particularly hot topic, considering the growing numbers of our species and the limited resources we have to sustain us. Within this collection of images we find ourselves confronted by a world that is becoming increasingly claustrophobic. Ultimately, it's a poignant exploration of the fact that while many of us will be comfortable, there's always a greater number who will have to lose out. It also speaks of the power of photography and how it seems that sometimes words are not enough. There are some issues that really need strong visual images to confront us and make us question exactly what we are doing to the world around us. ★★★★★

Either Limits or Contradictions

by Nick Meyer, Daylight Books, £46.73, softback, 144 pages, ISBN 978-1942084341



THIS poetic approach to documentary photography from Nick Meyer may at first appear to be a series of snapshots taken during lazy days of youthful abandon, but look a little closer and something deeper begins to reveal itself. Through Meyer's series of gentle images that take in the ebb and flow of life, we find a subtle meditation on themes such as self-discovery, life, love and death. Making your way through the book can at times feel almost intrusive, but a little more time in its company gradually instils a feeling of deep empathy as the universal themes of its content begin to take hold. ★★★★★



Viewpoint David Healey

Colour or black & white? How do we choose which is the best medium to use? David Healey offers some thoughts

Ian Beesley, the renowned Saddleworth-based artist, photographer and academic tells the story of photographing drift miners deep underground. He started the project using DSLRs, shooting colour, but switched to black & white film for two reasons. First, the DSLRs fell foul of the conditions – dust and moisture. A mechanical film camera fared better. Secondly, the miners wanted ‘proper’ photography – black & white prints. After all, their world was black coal dust, the utter darkness contrasting with the white powder scattered liberally to reduce the risk of explosion. Their world was monochrome, and that’s how they wanted it told to others.

Communicators cannot afford to be self-absorbed. We have to think about how what we say, write or show will be understood by someone, and indeed whether it can be understood by them at all. This story is a salutary lesson for any photographer: there are always (it has been said) two people in a photo – the picture-taker and the prospective viewer. The former must use the medium to communicate with the latter. Might the look and feel of a photo taken on film communicate in a more appropriate way to our intended audience? The converse might also be true. The medium both shapes the message and conveys it.

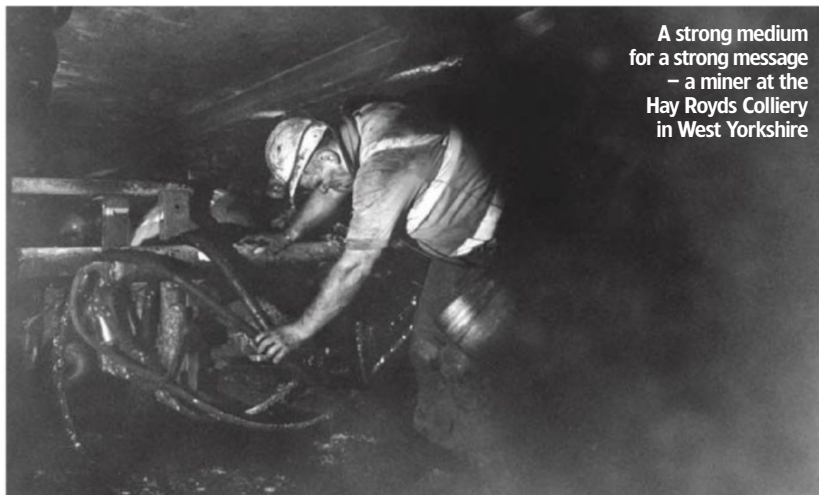
There were, I imagine, other reasons why the miners wanted ‘proper’ photography. You can touch and feel a print. You can keep it and show it to your grandchildren in years to come. By comparison the on-screen JPEG is ephemeral, there is no comparable tactile sensation. There is also the uniqueness, every print varies slightly: to own a print is arguably to own an original.

Stark portrayal

Black & white brings simplicity and clarity. Photography is, as US photographer Joel Meyerowitz says, about the frame you put around the picture. We also have to separate our subject visually from its context and remove distractions from within the frame. Black & white goes a step further: colour can complicate a subject, scene or message. For Beesley’s miners, in their view of what was ‘proper’, film delivered what they wanted and needed – a stark portrayal of their working lives. As photographers we need to understand how our viewers understand what we visually say.

For more on Ian Beesley’s work see www.ianbeesley.com.

David Healey ARPS tutors photography at King Edward VI Aston School, and is chairman of the RPS’s Analogue Group at whose recent AGM Ian Beesley Hon FRPS spoke.



A strong medium for a strong message – a miner at the Hay Royds Colliery in West Yorkshire

Do you have something you’d like to get off your chest? Send us your thoughts in around 500 words to the address on page 51 and win a year’s digital subscription to AP, worth £79.99

In next week’s issue

On sale Tuesday 27 June



Perfect set-up

Be ready for anything with our guide to optimising your camera settings



Aviation photography

A top US pro shares his tips and techniques for the best shots

Sony Alpha 9 review

This 24.2-million-pixel mirrorless model is the latest in Sony’s Alpha line-up

Brian May talks 3-D photos

The Queen guitarist on his lifelong passion for stereophotography

In the bag



Wildlife photographer Mark Sisson has regularly been placed in the British Wildlife Photography Awards. He runs holidays under the banner Natures Images. Visit www.marksissonphoto.co.uk or www.natures-images.co.uk



A grizzly bear in Alaska – one of the locations Mark travels to with photo holiday company Natures Images



LensCoat cover

1 Some of the most dramatic images I have taken have been during heavy rain or a snowfall, so it's crucial for me to have a completely reliable waterproof cover for my lenses and camera bodies. This allows me to shoot and transport my kit with confidence.

Pulse Camera remote

2 Time-lapse photography is becoming increasingly important in my work. This remote, which fits in the camera hotshoe with one small cable attachment to the trigger port, works through a phone app. It allows me to run a time-lapse with wireless image review in the process, too.

Hoodman right-angle viewfinder

3 When carrying out low-level photography on water, where my tripod is beneath the surface, this is an essential piece of kit. It also helps me to avoid getting a crick in my neck if I ever need to spend a long period of time prone on the ground, in order to capture an image.

CamRanger

4 This allows me to operate the camera completely remotely using a phone or tablet and an associated app, including changing settings and focusing. Gone are the days of pre-set manual-focus remote images that require 20m cables, thankfully.

LEE Filters holder

5 I regularly use grads or a polariser for my environmental wildlife photography, and I have deliberately chosen my lenses for their 77mm threads. This means I can use the same base filter holder on any of my lenses, and attach the requisite filter quickly.

Allen key

6 The separate plate and Allen key are for when I want to attach a plate to the base of the camera and use a short lens/tripod combination. It can also go on the foot of my 70-200mm or 180mm lenses when required. I like this flexibility, and the fact that it keeps down the overall weight of the bag.

List of kit Canon EOS I-DX Mark II, Canon EF 500mm f/4L II with LensCoat, Canon EOS-1D X, Canon 24-70mm, EF 24-70mm, Canon EF 70-200mm, Sigma 15mm f/2.8 EX DG Fisheye, Canon 1.4x III Extender, Canon LP-E4N battery spare, LEE Filters Foundation Kit filter holder with 77mm adapter ring and Polariser adapter ring, multi-head Allen key, glasses (neck-string attached!), Square Kirk Camera base plate, Canon TC-80N3 remote cable release, CompactFlash card holder containing a combination of 16 and 32GB SanDisk CompactFlash cards, CamRanger, LED pocket torch, Alpine Laboratories Pulse Camera remote, Hoodman Right Angle Viewfinder, LensCoat waterproof camera and 500mm lens combination cover.



In AP June 10 we asked...

How much photographic gear do you tend to pack for a summer holiday?

You answered...

A I don't – I just take my phone	2%
B Usually just a camera and one or two lenses	47%
C A camera, several lenses and a tripod	18%
D The works – camera, lenses, tripod, filters and other accessories	21%
E I don't do summer holidays	12%

What you said

'I can't afford summer holidays now, but when I used to go on them I would take two bodies (colour and b&w), a tripod, two or three lenses and a good supply of slide film.'

'Only what would fit into a small bag. In my case that's three bodies and three lenses. Then there GM5s are tiny!'

'I voted for a camera, three to four lenses and tripod, though I've recently tried cutting down. When I went to La Palma last year it was just a Fujifilm X-T1, kit 18-55mm and my 90mm f/2 Summicron R with adapter. This year I may stomp up for a tracking camera mount, and add my ZWO ASI1600mm, narrow-band filters and the 180mm f/3.4 APO-Telyt-R in addition to my normal kit.'

'It all depends. There's no way I'll take everything I own on holiday and I have a CSC "travel pack". But if I intend anything other than snaps I'll also take an SLR and appropriate lenses.'

Join the debate on the AP forum

This week we ask...

What do you find is the hardest kind of picture to keep sharp with AF?

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LETTER OF THE WEEK

Mono marvel

I was interested to read the film guide technique in your black & white film issue (AP 3 June). It particularly raised a smile from me when I read about Kodak Tri-X and it was said to be able to be 'pushed processed to ISO 1600'. Having done this many times I should also say that it gives good results, even at ISO 3200. While working on a local newspaper in Aylesbury in the 1970s, I did this each week for three years at Friars, the local music venue, shooting available-light pictures at gigs. The film does give very tight grain both at ISO 1600 and 3200, and not too much contrast – I aimed for Kodak normal grade 2 – if you diluted developers like D76 (in my day) or ID11 so that the image came up slowly. On one occasion, I had to go up to 6400 when Tangerine Dream were there as they only had three small blue bulbs for lighting, plus the normal background lighting and the film still gave a sharp result with shadow detail. You can see the pictures at www.aylesburyfriars.co.uk.

Here are two shots of Debbie Harry of Blondie taken at ISO 3200. **Geoffrey Tyrell, Essex**



Wow, what a blast from the past. We'd love to see other readers' gig or celebrity shots – Geoff Harris, deputy editor

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The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



APOY acclaim

I'm writing to congratulate you on your presentational revamp of Amateur Photographer of the Year (AP 10 June 2017).

First, I very much like the larger presentation of the images, and the fact that their captions are either beside or very near them. I think the captions too have increased in quality. These



features make the overall layout so much more interesting and enjoyable to look at. To me, they breathe a whole new life into the competition.

Next, it's very good to see the comments of a guest judge, and Tim Rudman is an excellent first choice. Similarly, the inclusion of a Crowd Winner category adds to the whole thing considerably.

Finally, I very much agree with your view on the wide range of countries represented. I'm a big fan of Eastern European photography, but seeing entries from across the world cannot but be a good and educational thing.

I look forward to seeing the images from the forthcoming rounds. Keep up the good work!

Adrian Lewis, Bristol

Checking for prints

As regards reader PD Burrill's question about removing fingerprints from film (*Tech Support* 10 June).

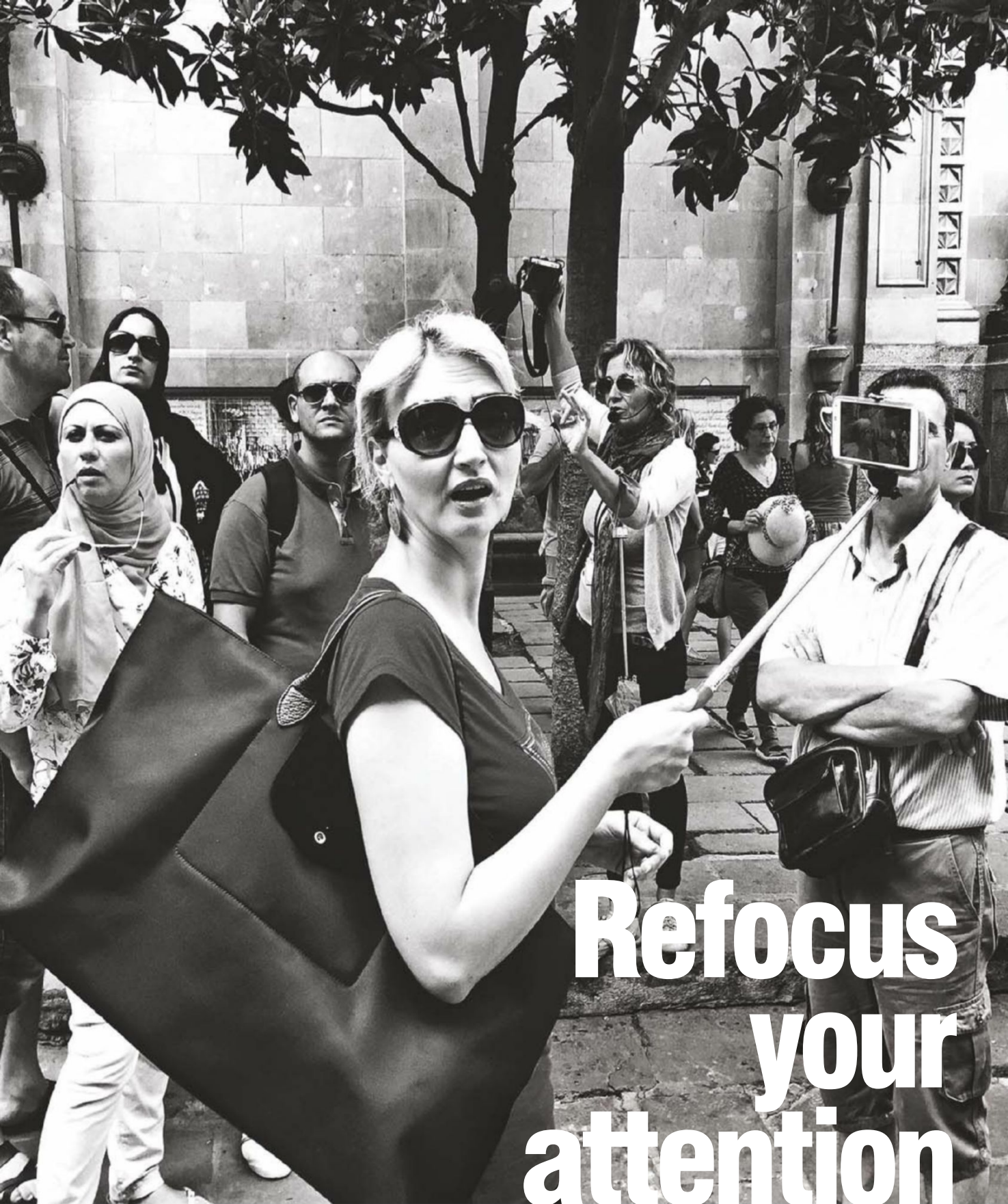
We use PEC-12 Photographic Emulsion Cleaner, which is an archival cleaner, and will remove all non-water based stains from colour and black & white film. It will also remove fungal growth and fingerprints. It dries almost instantaneously, with no emulsion swelling, and leaves no residue. It is currently available from Firstcall Photographic Limited, and costs £10.49 for a 2oz bottle. This might seem expensive, but you only need a drop or two per slide. We apply it sparingly, using cotton buds, which absorb the dirt, but need to be changed regularly.

Alternatively, you can use PEC Pads, which are 10cm square lint free cloths, available from Amazon at £10.99 per pack of 100. To achieve the best results remove the film from its mount if necessary, and lay it on a clean, lint-free surface. Using just enough PEC-12 to wet the bud or

wipe, stroke the film surface systematically, treating the non-emulsion side first.

Malcolm and Jenny Gee, Norfolk

The revamped APOY layout from our 10 June issue. Good to know that Adrian Lewis is a fan



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**STREET
PHOTOGRAPHY**

Look sharp

Motorsports, wildlife and children are especially challenging to keep sharp, but accurate focusing is well within your grasp if you follow our experts' tips

Wildlife



Steve and Ann Toon

Steve and Ann Toon are a pro wildlife photography couple with backgrounds in journalism, a shared passion for conservation, and a 20-year love affair with Africa, where they spend several months each year, often leading specialist photographic safaris. Visit www.toonphoto.com.

Photographing wildlife is challenging, capturing great images of moving animals even more so – they're often fast, unpredictable and erratic. The ability to acquire and maintain focus on active subjects is an essential skill if you want to capture pin-sharp, dynamic shots – it's one thing you can't fix in Photoshop. The latest autofocus technology has dramatically improved our hit rate for wildlife action, but understanding the capabilities (and limitations) of your camera, and how to utilise its range of AF settings is still vital.

1 Go off-centre if time allows

If you use the 'focus and recompose' central point technique with a long lens and shallow depth of field, then the focal plane will change slightly, which can result in a defocused image. To avoid this, if we're photographing a subject that is rooted to the spot (i.e. we've got time), and we want the point of critical focus to be off-centre, we will select a suitable off-centre focus point, rather than focus and recompose with the centre point.



Whooper swans, Caerlaverock Wildfowl & Wetlands Trust

2 Stay single, stay simple

We both use a single, usually central, focus point for most of our shots. It's a cross-type sensor, offering the most responsive AF performance for moving animals. For a static, off-centre subject that might not hang around long we can focus and recompose quickly, rather than waste precious time choosing off-centre points. A single point means we have absolute control over where we focus, vital for good wildlife images, where it's crucial to ensure key elements like the eyes are sharp.

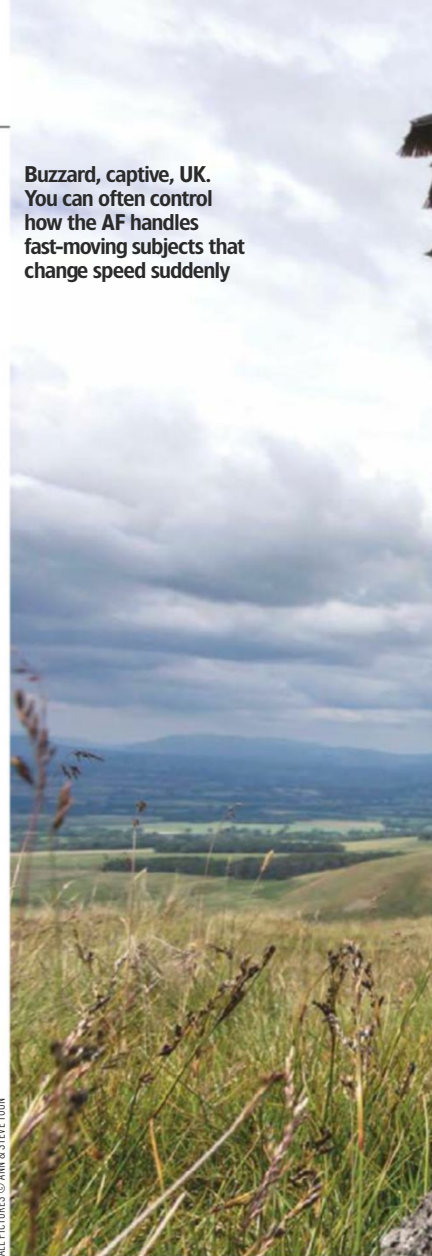
3 For tricky subjects, think expansively

With erratic and fast-moving subjects, it's often hard to keep a single focus point on the target, so we'll set AF to use a nine-point array, rather than single point ('point expansion' in Canon, 'dynamic-area' in Nikon). We rarely go bigger than nine points, because then there's more chance the camera will lock onto the wrong bit of our subject (a flying bird's wing tip instead of its head, for example), or onto background/foreground clutter. We find point expansion works best when shooting moving subjects against a clean background like blue sky, rather than a 'hectic' background, such as woodland.

4 Give your AF a hand

AF can struggle in low light, or with low-contrast subjects. Give it a hand by using a shorter, faster lens (say a 70–200mm f/2.8 rather than a 100–400mm f/4.5–5.6 – then crop in post-processing as necessary), avoid using a teleconverter (these reduce the light reaching the AF sensors), use a focus limiter switch to reduce the amount of hunting your lens needs to do when acquiring focus, and switch off image stabilisation/vibration reduction (which slows focus acquisition and is redundant at high shutter speeds).

Buzzard, captive, UK. You can often control how the AF handles fast-moving subjects that change speed suddenly



ALL PICTURES © ANN & STEVE TOON

5 Be precise

For critical focusing on static subjects, we'll also use Spot AF mode, which uses a smaller, more targeted area than the standard setting. Spot AF is also good when shooting through obstacles such as grass or flowers. It's redundant for moving subjects, when it's impossible to be so precise about where you aim.

6 Don't be over-sensitive

Many DSLRs allow you to adjust how long the camera will wait before refocusing if you accidentally move the focus point, or something momentarily gets in the way ('tracking sensitivity' in Canon, 'focus tracking with lock-on' for Nikon). You might think greater sensitivity is best for AF on moving subjects, but it makes it harder to hold focus on an erratic subject. Shooting with long lenses, we often dial down sensitivity by -1, so the camera is slower to lose focus. When using shorter lenses, where it's easier to keep the focus point over the subject, we dial in +1, for greater sensitivity.



8 Tweak the parameters

As well as tracking sensitivity, our Canon cameras allow us to tweak 'Accelerate/Decelerate Tracking', controlling how the AF handles fast-moving subjects that change speed suddenly. Few of our subjects move at a steady speed, so we set this to +1. The higher setting of +2 is more responsive, but less stable. We leave 'AF point auto switching' at 0, as we rarely use

multiple focus points. 'AI-servo image priority' determines how much time is allowed for focus before the first and subsequent frames are taken. We set this to give maximum emphasis on focus rather than speed, for both first and second images in a burst. If all this sounds confusing, many DSLRs have a range of AF setting 'recipes' to choose from – called 'cases' on our Canons.



Cape fox cubs playing, Kgalagadi Transfrontier Park, Northern Cape, South Africa

7 Use back button focus

Many DSLRs have an AF-ON button on the back, or an AE/AF button that can be customised for focusing. By using this, and disabling focusing on the shutter release button, it's possible to use predictive autofocus all the time. Press the back button to focus continually on a moving subject, release when your subject stops moving and the focus is locked. That way, if your subject starts moving again you're primed to follow focus immediately by pressing the back button again. No more switching between one-shot and continuous focus. Some DSLRs have 'hybrid' modes, which automatically switch between one-shot or continuous focusing for still or moving subjects, but they can be unreliable.

9 Use AF for macro 'grabs'

Our macro work generally demands manual focus and a tripod, as AF is rarely precise enough. But AF predictive tracking can work with close-up 'grab shots' when we don't have a tripod handy, and/or when our subject is constantly moving, like a chameleon on a wind-blown reed or a butterfly on a leaf. It's not an exact science, so take plenty of pictures.

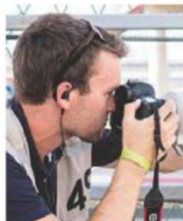
10 Be action-aware

By default we set our cameras to predictive autofocus (AI Servo on Canon, AF-C on Nikon cameras), which means that we're always ready to shoot wildlife action when it kicks off. Using this setting the camera will continue to track a moving subject after locking on. We can easily shift to one-shot for static subjects, but moving subjects often don't give us enough time to go the other way.



Grey heron with fish, Etosha National Park, Namibia

Motorsports



Nick Dungan

Nick Dungan is an award-winning motorsport photographer, based in the UK. He has more than eight years of experience shooting national and international events, and works with numerous prestigious clients including McLaren, Aston Martin and Nissan. Visit www.nickdungan.co.uk.

Autofocus is a huge part of delivering great motorsport photography. The ability to capture your subject, whether it is stationary or moving at 200mph, can call for a range of tricks, techniques and skills.

1 Assess any movement

I like to use single shot or continuous autofocus. If you know that your subject won't be moving then single shot autofocus will generally give you more reliable and accurate results. This is great for posed portraits or fine detail shots. If your subject is moving even a little bit (a driver sat in a car, for example) then continuous autofocus will give you the best chance of capturing a focused image.

2 Choose a focus spot layout

The subject you are shooting will generally dictate the best Focus spot layout. If you are shooting a large subject, for example, then a multi spot or active mode will work well. If you require the precision to pick out a particular element of the frame (for example the eyes of a driver through the visor) then a single Autofocus point is often the best bet.

3 Consider using manual focus

Sometimes even the most advanced autofocus systems can get it wrong. In such instances good old manual focus is there to help. I often find that when I'm shooting very shallow depth of field on my 85mm f/1.4 or 200mm f/1.8 lenses the camera can't quite get the focus right on driver portraits. Sometimes all that is required is to knock the focus ring back/forward a fraction and bring the front eye into focus.

4 Use the focus limiter

On long lenses the amount of time it takes them to work from their closest focus distance to infinity can be considerable, especially when they miss focus and start to seek/hunt. All long lenses have focus limiters that allow you to increase the minimum focus distance (or reduce the maximum). The result is that when the lens does seek or hunt it will take less time and you can get back onto your subject quicker. This can be useful in situations where AF systems struggle – in low light or heavily backlit situations, for example.

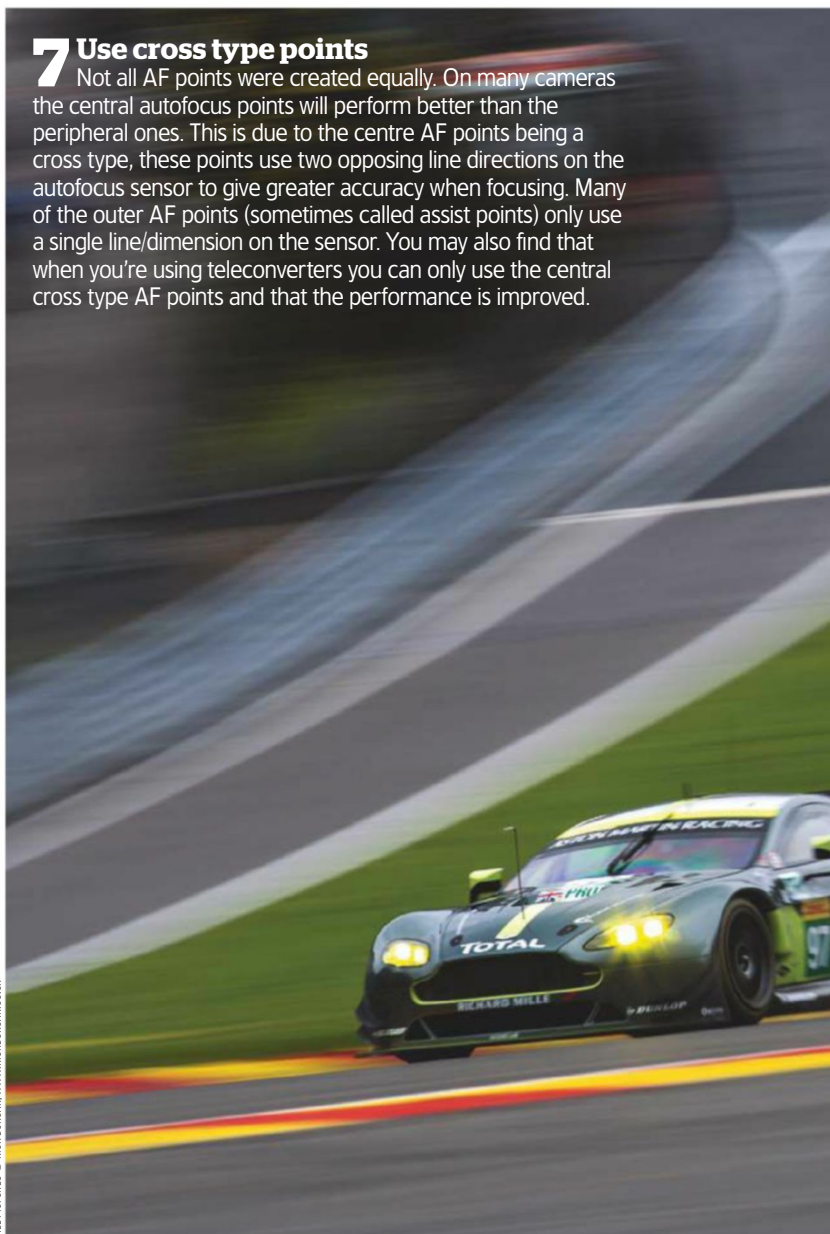


Using pre-focus can help to overcome tricky backlit lighting conditions

7 Use cross type points

Not all AF points were created equally. On many cameras the central autofocus points will perform better than the peripheral ones. This is due to the centre AF points being a cross type, these points use two opposing line directions on the autofocus sensor to give greater accuracy when focusing. Many of the outer AF points (sometimes called assist points) only use a single line/dimension on the sensor. You may also find that when you're using teleconverters you can only use the central cross type AF points and that the performance is improved.

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5 Customise the camera

In my view, one of the best developments in autofocus in recent years is the ability to customise the camera so that it responds to specific focusing situations. I like my autofocus to ignore subjects that briefly pass in front of the camera, for instance. When I'm working in a busy pit lane and someone walks in front of the lens I usually want the autofocus to stay on my intended subject, rather than locking on to this distraction. I find Case 3 on my Canon camera (which focuses instantly on subjects that move into the AF points) works really well in this type of situation.

6 Anticipate the action

If you need to capture a subject that is either moving too fast for the AF to follow, or the lighting conditions are beyond the capabilities of your autofocus, then you can use a technique known as pre-focusing. Simply focus on an area ahead of your subject. Now wait for your subject to pass through this area, and either try to take the shot once the subject appears in focus (if it's slow moving and you're quick on the shutter) or fire a burst of images and select the one that lands perfectly in focus. This is particularly effective with high frame rate sports cameras.



Back button focus was used to recompose this portrait of Mathias Lauda

9 Reassign focus

Most professional motorsport photographers will have their cameras set to a custom feature known as 'back button focus'. This is where you remove the autofocus start/stop function from the shutter release button and reassign it to the AF-ON or * button.

Doing this allows you to 'set' the focus and then release the shutter in two separate actions. It's generally used in conjunction with continuous autofocus.

For example, if you have your central autofocus point selected, you can focus your shot and then recompose putting the stationary subject elsewhere in the frame without changing any of the settings. The only other way of doing this is to use manual focus, change to single shot AF or move your autofocus point. But all of these actions require you to change settings or take the camera away from your eye.

An additional advantage of this system to motorsport photographers is that at any point you can change subjects and you have a continuous focus set-up ready to catch any unexpected action.

It can also be useful when panning through objects in the foreground (crowds/trees etc). I often set the focus through a gap in the crowds, leave it set, and only use the shutter release.

10 Test your lenses

Not all lenses come perfectly calibrated. If you're shooting fairly narrow apertures like f/8 then you're unlikely to notice if a lens is a few mm front or back focused. However if you are using wide aperture lenses for their shallow depth of field you will soon notice if you're always getting drivers' noses in focus instead of their eyes.

The way to test and adjust this is to use an open book at 45° to the camera. Take a shot at your widest aperture using a central single spot AF point. See how many lines of text front or back from your target the actual focus point is in the photo, and then adjust your AF micro adjust settings for either the lens or the body (adjust the body if the focus issue is the same on all lenses you test).

8 Look for contrast

Many autofocus systems will lock on quicker or more accurately in areas with definition or contrast. When shooting cars or bikes look for these areas of contrast such as number plates, race numbers or even headlights. This can be particularly effective when shooting in fading light conditions.



Family portraiture



Niki Boon

Niki Boon is a trained physiotherapist turned photographer and the mother of four children living in Marlborough, New Zealand. Her current project was born out of a desire to document her family's days as they pursue an alternative lifestyle. Visit www.nikiboonphotos.com or [nikiboonphoto](#) on Instagram.

My photography centres around my personal project documenting my children and our everyday life. Kids being kids they move around a lot, and this movement is often fast and erratic! As a result, focusing accurately can be a challenge. It can also be a struggle to know what to focus on when there are so many stories and subjects in the frame.

1 Head to the back

It may not be to everyone's taste, but I find back button focus to be very effective for moving subjects. It allows me to lock focus and then just wait for the right moment, or the right light to materialise, before releasing the shutter. Using back button focus means that if someone else suddenly moves into the frame I can prevent the camera from locking on to them.

2 Use a wide aperture

I frequently use wide apertures (such as $f/3.5$ or $f/5.6$) for my work, as they allow me to keep my shutter speeds nice and high, freezing movement. I like to tell as many stories as possible in one frame, so this technique suits me perfectly.

3 Activate Live View

I've only really started using Live View recently, but it has already been very useful for checking what's in focus, and what isn't.

5 Know your focusing modes

It's important to know when to use AI Servo and when to use AI Focus on your camera. While it's true that AI Focus will often deliver sharp results, when your subject is constantly moving it can be advantageous to switch to AI Servo.

'Kids being kids they move around a lot, and this action is often fast and erratic'

4 Take lots of pictures

I'm sure that you've heard this advice many times before, but when you are dealing with fast-moving subjects, such as children, it really is essential to take plenty of pictures. One of the best things about digital photography, compared to traditional film, is that each frame is effectively free. I frequently find that extra unexpected elements/people pop into the frame, and some of these can make quite interesting additions to a picture. By shooting multiple images I stand a much better chance of capturing these impromptu moments.

6 Stay in the centre

Where possible, I use the centre focusing point. This is the most sensitive focusing point in the array, and works brilliantly when combined with back button focusing. I often use this combination when faced with tricky lighting.





7 Pay for a prime

Good quality lenses are pricey for a reason. I have never regretted the money I spent on a good quality 35mm prime lens – in fact I have been grateful for it over and over again. If you can't afford expensive glass then avoid using your lens at its extreme aperture limits.

8 Look for contrast

When light levels are low and the lens and camera are struggling to lock on to a subject, I try to look for contrasting subjects – areas where there is a distinct difference between light and dark.

9 Experiment with shutter priority

I occasionally use shutter priority for fast-moving subjects, or when the lighting is tricky. That way I don't have to worry too much about obtaining the correct exposure because the camera will do some of the work for me. This allows me to concentrate on refining my composition. If I want to freeze action I use speeds around 1/320 or 1/500sec.

10 Try pre-focusing

To increase my chances of a sharp result I often pre-focus – this involves aiming the lens at an area I know the subject will enter, rather than chasing movement with the camera. I pre-focus, and when I see the subject entering the frame and about to do something interesting, I release the shutter.





Bare bones

Magnum's **Jacob Aue Sobol** tours a landscape with a harrowing history. He talks to **Oliver Atwell**

The Kolyma Highway can be found in the far east of Russia. It cuts through the desolate Siberian landscape, where the severe temperatures can plummet to as low as -60°C and where, despite the seemingly inhospitable conditions, isolated communities living in towns and villages line the route and carve out an existence for themselves. It's a landscape with a dark aura and one that is haunted by the ghosts of a gruesome past,

for the Kolyma Highway is popularly known by another name – the Road of Bones.

Between 1932 and 1953, Stalin's regime sent millions of prisoners to forced labour camps, or Gulags, in Siberia, where they would be literally worked to death. One of the largest tasks undertaken was the construction of the 2,031km Kolyma Highway. It was a painful and fatal labour that saw the deaths of countless prisoners. Their bodies, rather than being buried in newly

Above: The cold winter of Siberia provided Jacob with the perfect conditions for his stark and haunting photography
Leica M Monochrom, 35mm, 1/60sec, ISO 1600

Above right: Twins seem to hold a particular fascination for Jacob. It's a subject that has appeared time and again in his work
Leica M Monochrom, 35mm, 1/80sec, ISO 1000

Right: The subject's vulnerability is key to many of Jacob's portraits
Leica M Monochrom, 35mm, 1/60sec at f/10, ISO 1600

dug holes, were laid beneath or around the road. Today, the road is a grim memorial to the fallen.

The isolated communities that exist along the Kolyma's route form the backbone of a new project by Magnum photographer Jacob Aue Sobol, who worked in collaboration with Leica Cameras and who last month had 28 of his images on show at Photo London 2017. Jacob and these communities are a perfect fit. His work is famous for its stark black & white tonal range, its strangeness and its haunting intimacy. Despite the harrowing history captured in the Road of Bones, Jacob's distinct aesthetic, shot using Leica M cameras, is able to draw out the beauty of the area and reveal the strength of the people who live there to this day.

'When I first arrived in the area during my travels around the northern parts of Russia, I didn't know about the dark history of the Kolyma Highway,' Sobol tells me as we sit in the back offices of Somerset House in London while upstairs countless bodies get ready for the stampede that will move through the many Photo London exhibitions. 'I discovered the story of the Road of Bones once I was there. Then I started reading more and more about it and realised it would be interesting to explore the



'I was curious to see how the people live under the blanket of this dark history'

communities living along the road now. Also, I was really curious to see how the people live in these extreme weather conditions and under the blanket of this dark history where they live on top of thousands of corpses.'

Love in a cold climate

In the earliest stages of his career, Jacob was known as a photographer whose travels were generally dictated by an emotional connection to the place. In 2004, Sobol published his book *Sabine*, which documented his relationship with a local girl he met and fell in love with in Greenland. Later, in 2006, he found himself in similar circumstances with his book *I, Tokyo* where he spent 18 months exploring the city through his unusual black & white images and living with his Japanese girlfriend.

'But in 2012, I fell in love with Russia. I've travelled there six times now and I've always been more inspired and attracted to the north. One year, I travelled through the northeastern part of Siberia. Each year, I went further and further into the wild. This attraction to these cold areas really has to do with the first pictures I ever took when I was 23 years old of my girlfriend in Greenland. The warmth of our relationship combined with these harsh surroundings in this area was something that had a huge influence on me and you can see that in all the work I've done since. Now I only photograph during winter. Every time it gets cold and dark, I feel like travelling again.'

Communication

The thing that hits you about Sobol's work is its almost overwhelming intimacy. The subjects fill the frame. We look deep into their eyes. We feel as if we can almost reach into the frame and take their hand in ours. Jacob's work creates the kind of emotional connection that many photographers can only dream of. He has in the past described himself as shy and the nature of his photography as a social gesture. It's his way of engaging with the world. Images are a universal language and it is through his photography that he's able to





'I only take pictures during the cold season. So in two months, I take around 150,000 images'

communicate with people that may otherwise be lost to him through the barrier of spoken language.

'When I visit people, I usually have some pictures to show them,' says Sobol. 'When I go back there year after year, I'm able to take some prints from the last time I visited to give them to the people I photographed the year before. On other occasions, I'll communicate by working with local people, a photographer, perhaps. When I return to the same area, I start making friends there and they can help me to explain to others what I'm doing. But the further you get into the countryside, the more complicated it becomes. Other times, I have to rely on gestures or body language.'

'The important thing is that if I expect people to be open and vulnerable in front of me then I have to show them who I am. It's essential to be able to build a mutual trust. I have to give some of myself to them as well. I can't just be a camera – I have to be a person. I want to meet people in new areas

and share a moment. Then I'm able to transform that moment into a picture and an emotion. It becomes a statement that other people can look at and use as a reflection of their own life. It becomes about the person who's looking at the picture. What does it tell you about your life and who you are?'

Stripped bare

Jacob's use of black & white is his most distinct feature. While he has experimented with colour in the past – at one stage he went through a brief phase of shooting in colour first and black & white later – monochrome is the place in which he feels safest. It's something he can identify with. This very much links back to his ease in wintry conditions – the comfort that was instilled in him during his time in Greenland. It's a season that lends itself so well to the near Rorschach-style tones that Sobol is so fond of. More than that, it allows us a closer relationship with the subject. It's a further expression of intimacy. The people he depicts are stripped down, made naked by the lack of

Above: Here we see a good example of the intimate nature of Jacob's approach. We feel so close to the subject we can almost feel their breath on our face
Leica M Monochrom, 35mm, 1/30sec at f/10, ISO 1000



Jacob Aue Sobol is a Danish photographer and a member of the Magnum Photos agency. He has published various monographs and been exhibited across the world. You can see more of his work at www.jacobauesobol.com.

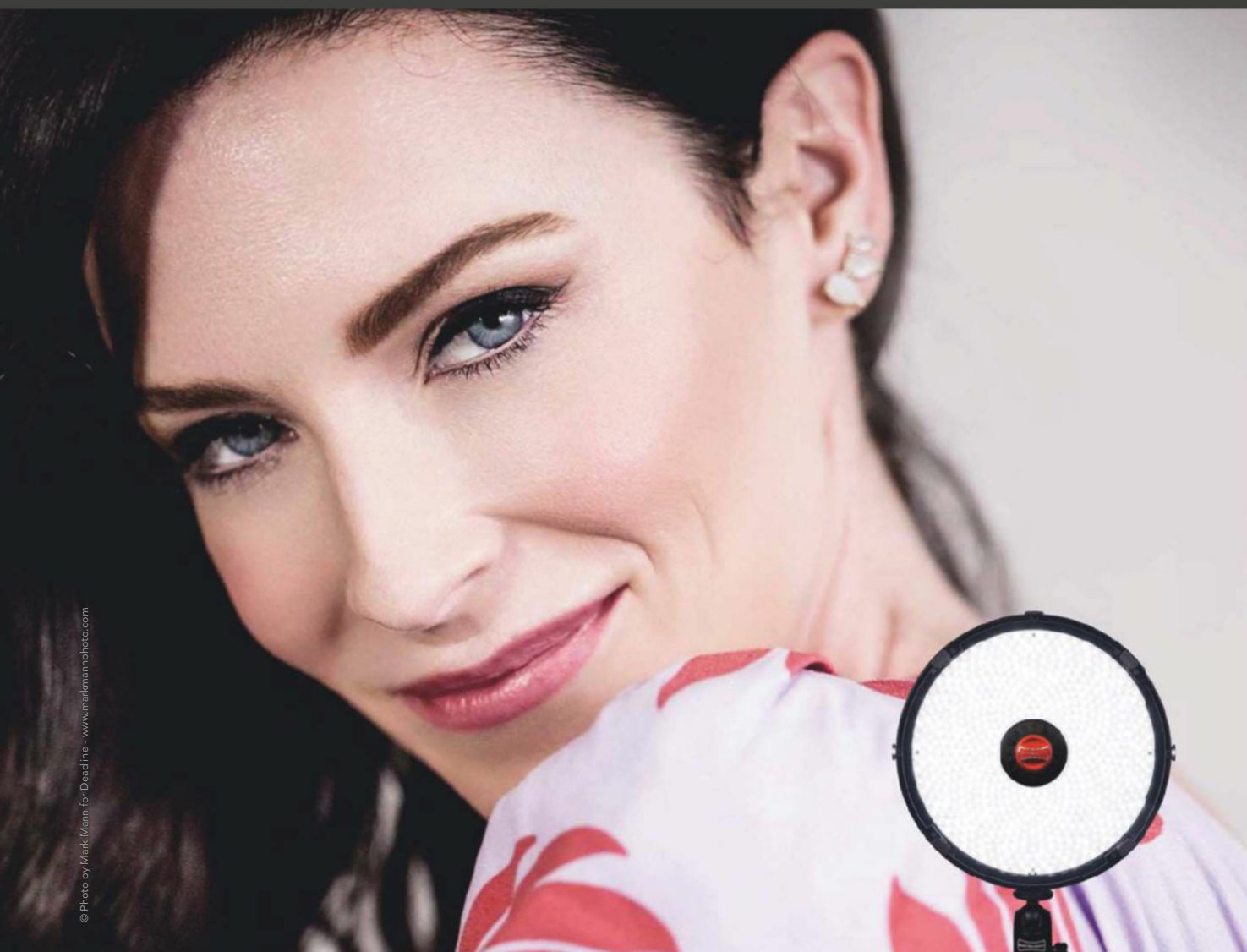
colour. They are revealed within high contrast and rich black.

When I ask Sobol how many images he takes per day while travelling, I have to ask him to repeat his answer.

'Somewhere between 1,000 and 2,000,' he says, matter-of-factly. 'And I only take photographs two months per year. The rest of the time my team and I edit the books, put together exhibitions and do some work in the studio. It's because of the winter, as I mentioned earlier. I only travel and take pictures during the cold season. So in two months I take all those pictures. But that's still somewhere around 150,000 images. Then my editor will look through all the pictures and she'll select maybe 2,000. These are worked on and printed at A5. Then I look through the pictures with my editor, and make a selection of a couple of hundred. We'll put them together on the floor and look at how they all work together.'

'There are 28 pictures here in the Photo London exhibition. But they were selected from 50,000 pictures. What you see in this exhibition is just a small part of the project, but right now they are the most essential pictures.'





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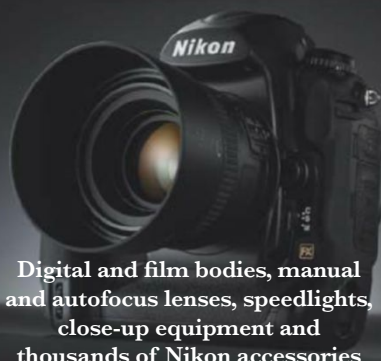


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Our version

To recreate this image, we had to experiment with the position of the lace. Firstly we needed to get the required depth between the material and our model and then the placement of the pattern.

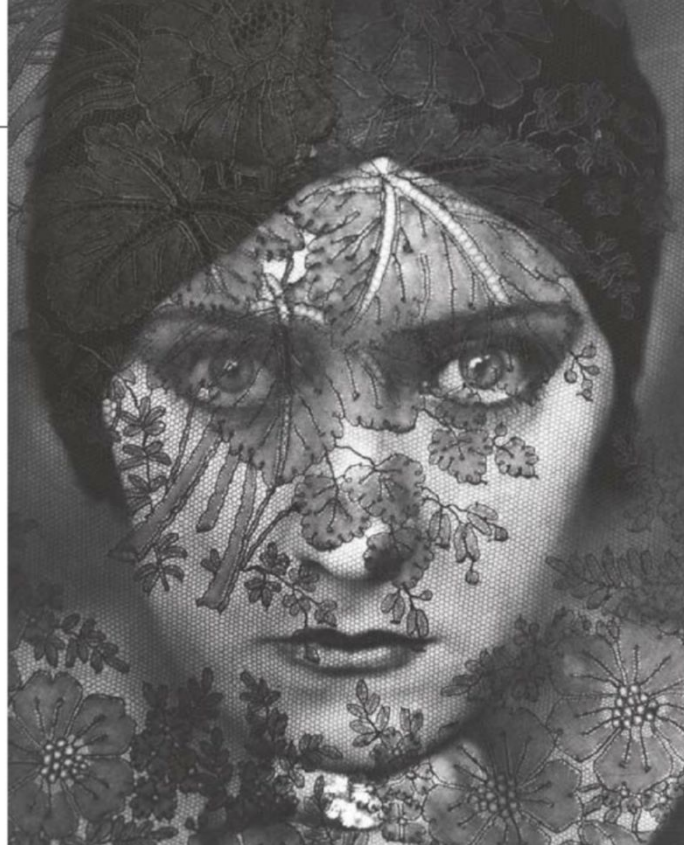


The original

Gloria Swanson

Edward Steichen, 1924

Steichen created this iconic portrait of Gloria Swanson in 1924. Captured at the end of the session after various costume changes, Steichen said in his autobiography *A Life in Photography*, 'I took a piece of black lace veil and hung it in front of her face. She recognised the idea at once. Her eyes dilated, and her look was that of a leopardess lurking behind leafy shrubbery, watching her prey.' The image was published in the February 1928 issue of *Vanity Fair*. Towards the end of the 1920s, Swanson was one of the highest-paid women in the world. Steichen said in his autobiography, 'You don't have to explain things to a dynamic and intelligent personality like Miss Swanson. Her mind works swiftly and intuitively.' As one of the most iconic celebrity portraits of the 20th century, it demonstrates just how well Steichen collaborated with his sitters.



© EDWARD STEICHEN/GETTY IMAGES

Classics Revisited

Gloria Swanson

By Edward Steichen

Andrew Sydenham, Hollie Latham Hucker and Tracy Calder recreate Steichen's 1920s portrait of Gloria Swanson

Edward Steichen was a key figure in 20th-century photography. Born in Luxembourg in 1879, his family emigrated to America in 1881. In the 1890s he studied painting and photography, which led him to take a Pictorialist approach with his photography.

In 1900 Steichen met Alfred Stieglitz and in 1902 was invited to join him to help establish the exhibition gallery Photo-Secession, also known as '291'. The organisation was devoted to endorsing photography as fine art. Shortly after America joined the First World War in 1917, Steichen became head of aerial photography for the US army in France. His

previous Pictorialist style of work was overtaken by more descriptive and pragmatic images.

In 1923 Steichen moved to New York and became chief photographer for *Vogue* and *Vanity Fair*. He was one of few photographers to transition successfully from the artistic movement of the Photo-Secession to the profitable world of commercial photography. During the next 15 years Steichen made his mark on fashion and portraiture photography. In 1947 Steichen succeeded Beaumont Newhall as director of MoMA's Department of Photography. Steichen died on March 25 1973, two days before his 94th birthday.

FURTHER READING

Edward Steichen in High Fashion: The Condé Nast Years 1923-1937

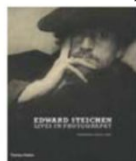
Thames & Hudson, 2008



From 1923 to 1937 Edward Steichen was chief photographer on *Vogue* and *Vanity Fair*. This book reproduces the best of Steichen's images from the Condé Nast archive and marks the pinnacle of his career and the stunning work he created for such influential titles.

Edward Steichen: Lives in Photography

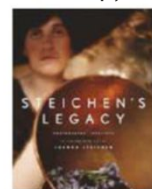
Thames & Hudson, 2007



As one of the most influential and controversial names in the history of photography, this book is a retrospective collection of Edward Steichen's work. Starting from the early Pictorialist days, it goes on to cover his time at Condé Nast and his directorship at The Museum of Modern Art in New York.

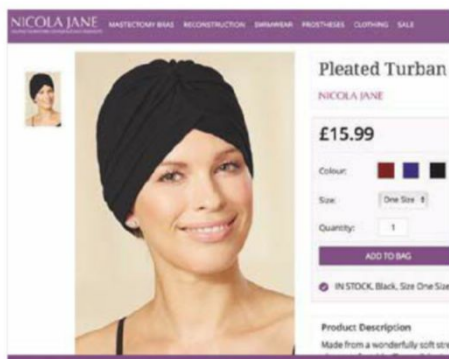
Steichen's Legacy

Alfred A Knopf, 2000



This is a collection of Edward Steichen's photographs spanning seven decades and accompanied by personal words written by his wife, Joanna Steichen. She writes about his deep passion for photography, his influences and experiences during his varied career.

HOW WE RECREATED THE PICTURE



1 Outfit and props

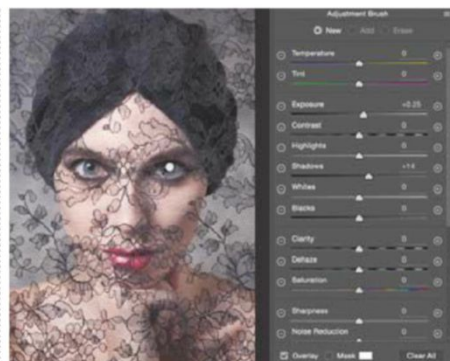
Swanson was known for her elaborate turbans and jewels. We bought a headpiece from www.nicolajane.com which specialises in post-surgery fashion. The lace was a little trickier to find and came from eBay seller Hedgehog Pear. The total cost was just £36.99.

2 Hair and make-up

Gloria Swanson was a strong, glamorous woman who was at the top of her game. We hired a make-up artist to give our model Swanson's demure look with heavy eye and lip make-up. The model's hair was swept up in the headpiece to copy the original.

3 The set-up

We used a painted grey canvas for the background. The lace was hung from a boom arm and the bottom was stapled to a piece of wood to weigh it down. The boom arm was raised and lowered to place the pattern at the optimum place on the model's face.



4 Lighting

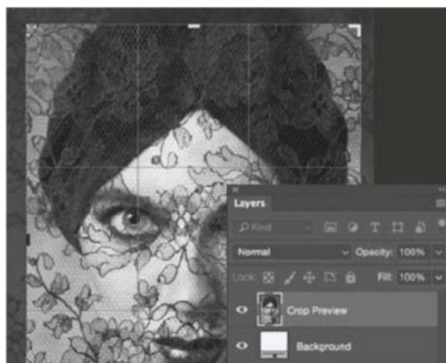
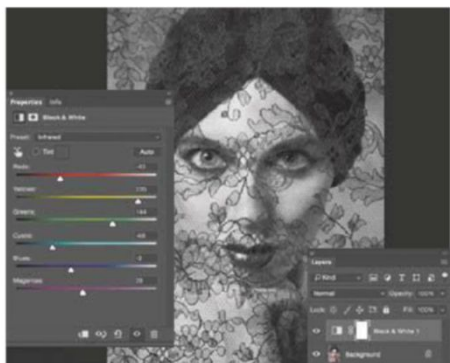
The background was evenly lit with a single light and then we positioned a softbox to light the model from the left-hand side of the set. This was flagged off using some black velvet to shape the catch light in the eyes. To the right of the model we used an 8x4 white polyboard to fill in the shadows on the right.

5 Choosing the final image

While this portrait looks relatively straightforward to recreate, it took some time to fine-tune the smaller details such as the pose and position of lace on the model's face. We took approximately 50 shots, all with minute changes of detail. To help us make a final decision we opened the original on screen to compare.

6 Lift the shadows

In Adobe Camera Raw we increased the Blacks and Shadows values in the sliders in the Basic Panel. Using the adjustment brush with Exposure set to 0.25 and Shadows set to +14, we then painted over the right eye to lift the shadows further for even lighting across the face.



7 Convert to monochrome

With the image opened in Photoshop we added a Black and White adjustment layer. We experimented with the presets in the dropdown box and the Infrared option gave us a similar look in tones to the original. We then increased the Magenta value to soften the dark tones on the lips.

8 Increase contrast

Next we added a Curves adjustment layer and plotted a gentle s-shaped curve in order to increase the overall brightness and contrast in our model's face. The background, however, still needs a little bit of work. First of all, we used the crop tool to match up to the original.

9 Finishing touches

We then created a merged layer (Ctrl, Alt, Shift + E) and used the Burn tool set to Midtones with an Exposure of 30% to darken the edges to replicate the original. To finish off we lightened up the right side of her face using the Dodge tool set to Midtones with an exposure of 20%.

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Reed bed birds

Three common birds frequent the reed beds of Britain. You'll need to look, and listen, to shoot them properly, says **Paul Hobson**

THREE birds are characteristic of reed beds in spring and summer. The reed warbler is mainly centred in the south and east of the UK, but is largely absent from Scotland. Sedge warblers and reed buntings are far more widely distributed. All three are initially easier to recognise and find by their songs, so it pays to learn them before you set out.

Habitat

Reed beds were once one of our most endangered habitats, drained for hundreds of years and reduced to

wildlife-poor farmland. Luckily, active creation and extension of reed beds is a high priority for many conservation groups. Most large reed beds are in lowland areas and are often well-known nature reserves, so finding them is not difficult.

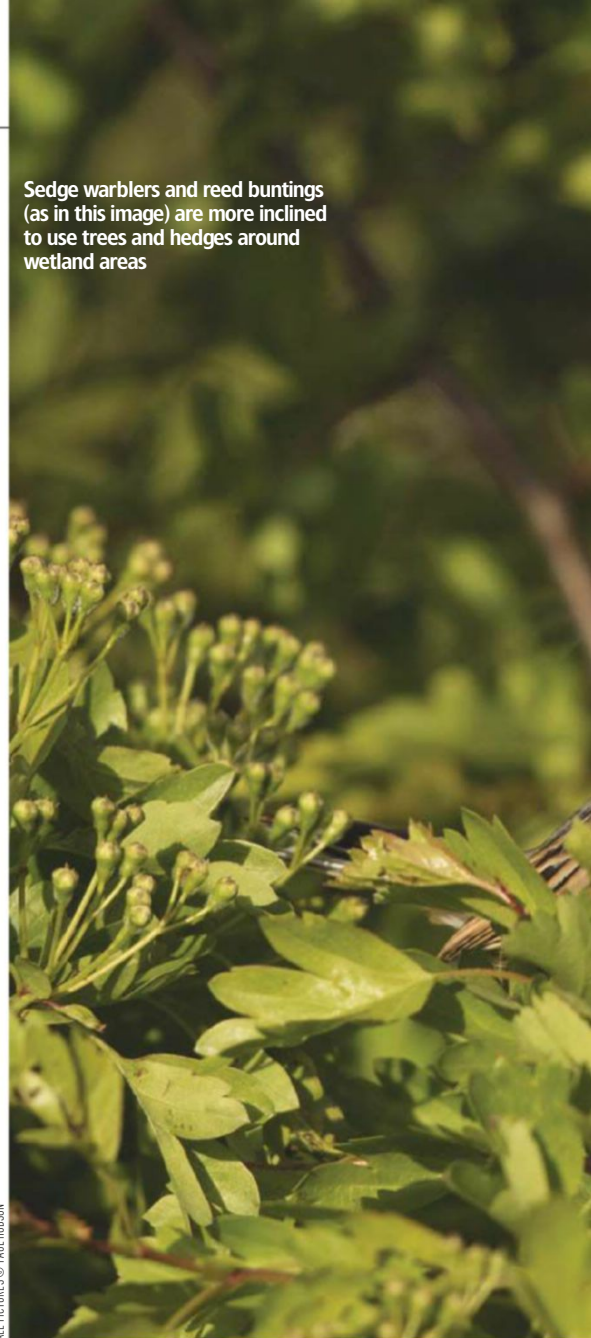
All three are insect feeders and similarly sized, roughly the size of a sparrow. The warblers are sleek bodied and brownish, with the sedge warbler having a distinctive pale eye stripe. Reed buntings are dumper and eat seeds as well as insects. The males have a black bib, while the females are more streaky brown in plumage.

A male sedge warbler singing. Make sure you set the camera to its quickest frame rate, and fire bursts as it sings



ALL PICTURES © PAUL HOBSON

Sedge warblers and reed buntings (as in this image) are more inclined to use trees and hedges around wetland areas



For this reed bunting I used +2/3 exposure compensation as it was sunny. If it was less bright I would have used +1/3



KIT LIST

500mm lens ▼

Take your biggest lens – a 500mm is ideal with a full-frame camera. If you have a cropped-sensor camera and you can add a 1.4x converter, then a 100-400mm, or even a 300mm with a 2x converter, is fine. You can always crop a little at home with modern cameras because the file sizes are so large.



▼ Beanbag or tripod

If shooting at eye height in a hide at a reserve, a beanbag on the windowsill is great. However, handholding the camera for an hour or two on a path, you will get arm ache, so a tripod is essential.



▼ Gimbal head

Either choose a ball and socket or a gimbal head so you can quickly move the lens in all three planes. A pan-and-tilt head is far too cumbersome when you don't know where the bird will pop up.





Paul Hobson

Based in Sheffield, Paul is a professional wildlife photographer. He enjoys travelling but prefers working in the UK – the demands are harder, but the rewards are greater. Paul has won many awards in both national and international competitions. His book, *Wildlife Photography Field Skills and Techniques*, shows you how to get close to, and photograph, Britain's wild animals and plants. For more on his work visit www.paulhobson.co.uk.



Shooting advice

Be patient

The best time to photograph all three of these birds is early in the morning because they tend to sing more just after dawn. Frustration will certainly play a part in your photography. The birds are more often heard than seen, especially if the reed bed is extensive. Patience is really important. The birds will seemingly taunt you by being constantly just out of shot. The trick is to wait. Every now and then, one will pop up a little higher on a reed and show itself, or hopefully come to the edge of the reed bed. Be ready. It won't hang around, so have your camera switched on and the correct settings dialled in. Choose a low f-number, say f/5.6, a medium ISO (if it's bright) such as 400, and try to achieve a speed of around 1/1000sec-plus. Make sure you do a test shot so that you can judge the exposure. Reed beds are pale in

the sun and you will probably have to use a touch of exposure compensation.

Use centre AF point

Make sure you have the lens and camera set to autofocus, servo (or continuous focusing) and initially only use the central focus sensor as it's the most sensitive. Once you spot a bird, quickly get the sensor onto it and fire off a few shots. If it stays put, you can fine-tune the composition by using a sensor either side of the centre. One aspect of reed bed work that will frustrate you is that the camera will often lock on to a reed stem in front of, or behind, the bird, or hunt badly. There is often nothing you can do, but moving slightly to one side might help. If the bird does stay put and the camera won't lock on or hunts, try quickly turning the autofocus off and manually focusing.



Reed bed birds are found across the UK

About reed bed birds

Three common, brownish birds are often associated with reed beds – the reed and sedge warbler and the reed bunting. The first two are migrants, returning in April and early May, whilst the reed bunting is a resident all year round.

- **Location** Reed beds are found across the British Isles, from thin strips along the sides of large rivers to extensive stretches in nature reserves, such as Leighton Moss in Lancashire and Titchwell in Norfolk.
- **Size** All three birds are roughly the same size as a sparrow.
- **Nests** Reed warbler: hanging nest in reeds or sedges; sedge warbler and reed bunting: lower down and hidden in vegetation.
- **Diet** Reed and sedge warblers: insects, berries in autumn. Reed bunting: seeds and insects.
- **Population** It's estimated that there are 130,000 breeding pairs of reed warbler in the UK, 290,000 territories of sedge warbler, and 250,000 territories of reed bunting.

On the right track

AP's **Michael Topham** recently fulfilled a lifelong ambition - to photograph the iconic **Flying Scotsman** locomotive. He explains the story and lighting technique behind his images

My love of locomotive photography has been with me since I was very young. My father handed his SLR down to me when I was 10 years old (he was, and still is, a very passionate photographer). Back then, we would explore preserved railways all over the country. He showed me around, taught me all about trains and explained how to use the camera. That instilled in me an interest in railway photography and it's a

Below: Michael Topham stands next to the Flying Scotsman with the camera he chose to shoot with – Fujifilm's medium format GFX 50S



passion that's continued ever since.

Railway photography challenges me as a photographer more than almost anything else, but that's what makes it so inspiring, too. There are several considerations to take into account when planning a shoot. First of all, you're often dealing with a moving subject. Second, they're incredibly large subjects to photograph. In my experience, however, access is probably one of the biggest

challenges you'll face. This also involves trying to get into the right location at the right time.

The other major factor is lighting. This forms a huge part of railway photography. The fact is, anyone can go down to their local railway and take a photograph of a train. That's actually quite easy. But lighting is what will make your images stand out from the crowd. The sheer size of locomotives requires you to understand exactly



where the light will land. You'll be dealing with such problems as reflections on shiny paintwork and on the details such as the coupling and wheels. I had to consider all these things when I took these images of the Flying Scotsman.

Gaining access

The Flying Scotsman is a locomotive named after the London-to-Edinburgh rail service, which has been running since 1862,

and was the first train to complete the 392-mile route non-stop on 1 May, 1928. The locomotive has recently been restored to the cost of £4.2 million. It's rightly seen as a national treasure and an iconic example of British engineering. Ever since it's come back on to the tracks, many people have photographed it and attempted their own take on it.

Back when I was studying photography at university, I was lucky enough to meet an engineer

Above: To prevent the camera hunting for focus, the light was used to illuminate the front of the locomotive first. After pre-focusing and setting the camera to manual focus, the exposure was started Fujifilm GFX 50S, GF 32-64mm f/4 R LM WR, 2mins at f/11, ISO 100

called Ian Riley, who works for a company called Riley & Son (E) Ltd. It's probably the biggest engineering facility in the UK to restore steam locomotives back to their former glory. Ian liked my work, and suggested going to his engineering workshops to have a look at how such trains are restored. I travelled up to Manchester, where he allowed me to photograph the engineers hard at work. I was able to see everything that's involved in



After setting up the camera, the locomotive and area was cleaned specially for the shoot

▶ the restoration process – it was a fascinating visit.

Someone once said to me, it's not necessarily what you know, but who you know. I've often thought about that message and consequently always kept in contact with Ian. As a result, I've done a lot of voluntary work for him over the years.

As it turned out, Ian Riley was the engineer who picked up the contract of restoring the Flying Scotsman. I contacted him, and he put me in touch with the engineers looking after it at the Bluebell Railway in Sussex. Having agreed to take a few images for Ian and supply him with some prints, I had my access.

When planning the shoot, it was the American photographer O Winston Link, who took such haunting images of locomotives travelling at night, whose work I turned to for inspiration. His contrasty style has influenced me a great deal, and his images have a particular style of lighting that I've aimed to emulate for years. I wanted to look at the way he approached this, then transfer it to the way I photographed the Flying Scotsman.

Facing the challenges

When I arrived at the Bluebell Railway, the engineers couldn't have been more helpful. As I said, one of the biggest hurdles you have to overcome when you're photographing something as iconic as the Flying Scotsman is getting past security. The locomotive was guarded all night by two security guards with dogs, so I had to work alongside and cooperate with them. When I arrived, I found the

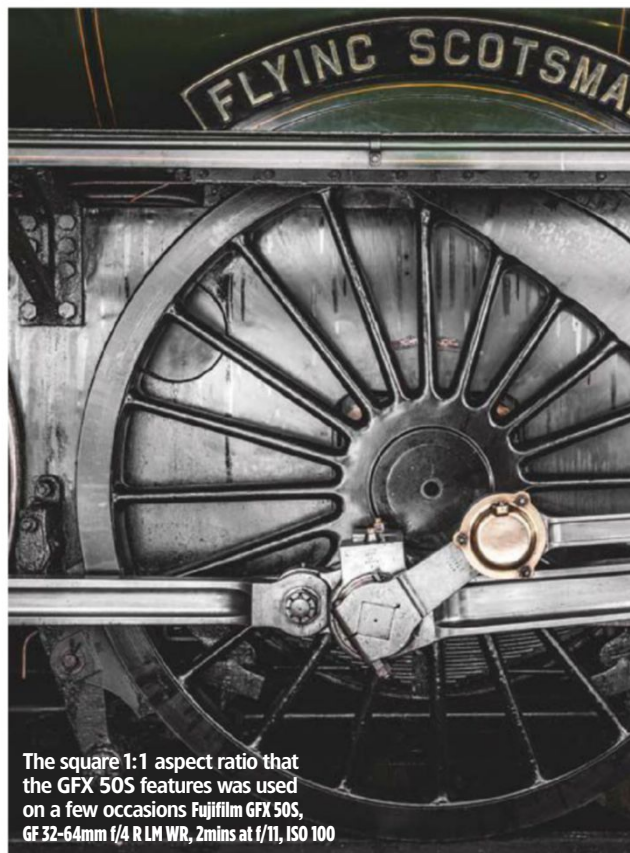
locomotive was cordoned off by metal barriers. Thankfully, and very helpfully, the engineers and support crew moved them all out of the way for me. That gave me exclusive access to photograph from a very close distance without any distractions.

Because the locomotive was located in a working shed where a number of different engines are stabled overnight, some were in the way of the shot I wanted. I spoke to a couple of drivers who then moved the other locomotives out of the way just so I could get a shot of the engine all on its own.

Once the engine was in position and had been cleaned by Ian's team of engineers (something else I'm eternally grateful for), I was then able to set up the camera on the tripod, and start to work out lighting and exposure times.

When you paint with light, ideally your subject should be in complete darkness, to give you complete control. Because I was in a working shed, there were floodlights, so I had to ask for these to be switched off too.

Towards the end of last year, I wrote a light painting round-up (AP 26 November 2016), which looked at a variety of light sources. One of my favourites was the Westcott IceLight 2, an LED light tube that gives a constant source of light and enables the user to paint anything in front of them. Having used the IceLight 2 quite regularly, I've found it does have quite a wide spill of light. What that means is you can easily see where you've been waving the light stick around in the images. To get around this, I ended up



The square 1:1 aspect ratio that the GFX 50S features was used on a few occasions Fujifilm GFX 50S, GF 32-64mm f/4 R LM WR, 2mins at f/11, ISO 100

'When you paint with light, ideally your subject should be in complete darkness'

capture incredible detail. For a subject such as the Flying Scotsman, which has so many intricate parts, I wanted to make sure I captured every single component. It also has an extraordinary dynamic range, allowing you to pull back detail in the areas where you think it may have been lost. Even though I was incredibly pleased with the images straight out of the camera, I was still able to bring out a little more information in sections such as the running board. I probably wouldn't have used any other camera for this shoot. It's incredibly versatile and was a joy to use in this demanding but satisfying experience.

The original shot I had planned isn't actually the one I walked away with. Originally, I had wanted to shoot a side-on profile shot with the locomotive lit in a similar way to the final image you see on the opening spread to this article. However, that wasn't possible in the end, so I had to think on my feet about the best angle from which to shoot. While I couldn't photograph it from the side on, hopefully it's a shot I'll be able to get in the future. As you can see, I went for a front three-quarter shot and also carried out a few different detail shots – its motion, its wheels and the nameplate on the side.

The most important thing I wanted to take away from the shoot was a striking image I hadn't seen before. For me, that comes down to the technique – not so much the angle, but the lighting.

I sent the final photograph to Ian and he was thrilled with it. He's since asked me to produce a large print for his workshops so all the engineers who have been involved with this project over the past few years will be able to appreciate their hard work. I feel proud that the image will be displayed in the workshops where the locomotive was restored.

Ultimately, this is the most challenging subject I've ever had to paint with light. While I know I executed it well, I still feel, given another opportunity, there are a lot more ways of tackling it. In the end, I really have to thank Riley & Son (E) Ltd for making this amazing opportunity possible.

As well as illuminating the entire locomotive, several shots were taken of the details. Here, the IceLight 2 was used to pick out the coupling rods, wheels and cylinder

Fujifilm GFX 50S, GF 32-64mm f/4 R LM WR, 2mins at f/11, ISO 100

creating a bit of 'guttering' around the outside of the tube. This simple addition allows me to paint the subject without any of the light movements being caught on camera.

The IceLight is very versatile and incredibly easy to control. For a large locomotive like the Flying Scotsman, I found I was using it between a setting of 5 or 6, which is around its mid-power range.

I knew I wanted an exposure time of around two minutes, as this would give me plenty of time to walk down the side of the locomotive with my light and illuminate the different areas. With that in mind, I dialled in an aperture of f/11 and ISO 100. The length of exposure meant I could look at where I was painting with the light, then carefully retrace my steps, all before the exposure came to an end. I spent 30 to 45 seconds walking down the engine, illuminating the boiler barrel. Then, when I got to the far end, having illuminated the tender, I returned to paint light into the wheels. I needed to spend a little longer in

this area, because it was very dark, with deep shadows. In the end, I was able to return to the camera with around 10 or 15 seconds to spare. I then reviewed the image and repeated the process until I was happy with the final result.

Light painting is a very time-consuming activity, especially when you're dealing with two-minute exposures. In the period between 8pm and 11pm, when I finished the shoot, I'd probably only taken between 30 and 40 shots. This isn't many, so you need to be very careful to make sure you're getting the images you need.

The camera

While at university, when I was making documentary images of railways, I would always use medium-format cameras. I've always had a particular fondness for using them for this type of subject. At the time of shooting the Flying Scotsman, I was fortunate enough to be reviewing the Fujifilm GFX 50S (AP 27 May), which is a sensational camera for many reasons. Most of all, it allows you to

Portfolio Review

Top photographers give constructive feedback on readers' images

Ant Smith



Reader

A native of Yorkshire, Ant now lives in Essex and became interested in photography while at school. After trying his hand at a range of genres, he's now trying to carve out a distinctive style in flower photography. See www.antsmith.net.

Polina Plotnikova



Professional

Originally from Russia, London-based Polina specialises in flower still lifes. She's a regular finalist in International Garden Photographer of the Year, and recently won a gold medal at the RHS Chelsea Flower Show photography competition. See www.polinaplotnikova.com.

ANT has been a keen photographer since he was 13. 'Photography brought me a lot of independence as a young teenager,' he explains. 'It gave me an excuse to roam West Yorkshire on cheap-day bus tickets.'

'For years I have thought of photography as my "reason for seeing",' he continues. 'I recently completed a two-year project to shoot every tube station in London, which attracted national media coverage. It taught me about the difference between creating individual images and a body of work. Now I want to create a coherent portfolio from scratch in a specific genre. I've chosen plant photography as I want to see if I can create a fresh style in what is a very overcrowded genre.'

Ant has set himself a tough task, so let's see what award-winning plant photographer Polina thinks of his best work...



White petals

2 'This image is very close to my heart, as it concentrates on the flower. The white petals are handled very well, with lots of detail – this is a technical challenge and Ant has done well. The image is bordering on being a bit flat, however, and could benefit from a bit more light and contrast to bring out even more detail.'

Nikon D700, 16-35mm, 1/160sec at f/5.6, ISO 800





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Clematis

1 'Ant knows exactly where he wants the viewer to look. I think the depth of field is skilfully chosen, and makes you concentrate on the stamen of the flower. Bright purple is a hard-to-handle colour and Ant pulls it off beautifully. This image could have been better as a square format, but this is a minor point – I think it is really good.'

Nikon D700, 60mm macro lens, 1/400sec at f/4, ISO 1600

Dahlia

3 'This is another good example of Ant's skill at isolating the main subject. I don't mind him leaving a bit of bud and details in the background, but I would have liked a slightly tighter crop. Overall, though, he did a great job of showing the structure of this flower, which is a real wonder of nature – it's so graphic.'

Nikon D700, 16-35mm, 1/60sec at f/4, ISO 200

Creeping buttercup

4 'Removing the colour of the leaves is risky, but I think it works well here. The yellow is dominant and focuses attention on the flower, while the sombre background also pulls in the viewer's eye. Although I do feel a tighter crop would have been more effective, by placing the flower slightly off centre. It's a bit too wide for my taste.'

Nikon D700, 16-35mm, 1/200sec at f/11, ISO 400



Chrysanthemum

5 I like the way this image is completely different and reveals some variety. I particularly like the way Ant picked up the cobweb with some bits in it – this is a good example of the photographer looking slightly beyond the immediate subject. By not getting obsessed with perfection, Ant has found something equally interesting. The relatively narrow depth of field also captures a lot of important detail. Possibly the other flower or seed cap in the background is a bit distracting; it mimics the main subject, so it works graphically, but I would have tried to find a cleaner shooting angle.'

Nikon D700, 60mm macro lens, 1/125sec at f/16, ISO 1600



Polina's tips

● Think what you want to emphasise when you are shooting. Are you trying to capture the moment, an accurate botanical representation of a flower, or your own impression of it? Figuring that out is crucial at the shooting stage as it informs your technique – your depth of field, how you handle light and so on. You need to be very clear about your mood and idea.

● You must obsess about light. If shooting outside, think about making a checklist, a bit like 'mirror, signal, manoeuvre' when driving. So I always take along a tripod, a portable diffuser and reflector and a cable release.

● Don't dismiss flowers that are imperfect. Leaves eaten by slugs or browning petals might just make your picture. Decide if you are an image maker or an image taker.

Ant says

'The question of being a maker or taker of images is fascinating. I like to shoot in the field for authenticity. I also want to create stories, not biological studies, so I do use a lot of post-processing. I try to take photographs from which I can make images at home. Polina has made a really useful point which I'm sure will help me to define my style.'



Linhof Techno, Phase One P45+, 40mm Rodenstock Digaron-W lens. 1/8 sec @ f/16, iso 50

Crummock Water

The English Lake District has been immortalised in literature, poetry, painting and photography since the dawn of the Romantic era. I am lucky to have friends living in the Lakes, and it was they who guided me to this magnificent prospect of Crummock Water early one autumn morning.

The sun rose into a mostly clear sky, but as soon as the cloud built over the central lakeland fells the light became inspiring and ever-changing for almost an hour. It was one of those occasions to be grateful for digital photography, for in days past this would have cost a fortune in exposed large format film!

Great perspective, cool foreground shadow light and warm sun rays, but highlight/shadow range was extreme. Fortunately, a medium 0.9 ND graduated filter (three stops) did most of the work needed to balance the dynamic range discrepancy. LEE have made medium grads for me, and others, to order for a while; these are now being made available to all. Carrying several different strengths of grad enables me to tune exposure balance really accurately in camera.

It was a thrill to subsequently discover a painting by JMW Turner of Crummock Water, with stormy lighting and a rainbow over the lake, made over two hundred years earlier.



LEE 0.9 ND
medium grad filter



Medium grad filter


Joe Cornish
www.joecornishgallery.co.uk



leefilters.com

The G9 X Mark II gives very nice results at low and medium ISOs 28mm (equivalent) 1/60sec at f/5.6, ISO 800

Canon PowerShot G9 X Mark II

Canon's updated slim, stylish compact is very much improved on its predecessor, says **Andy Westlake**

Once upon a time, Canon was the undisputed market leader in compact cameras for serious photographers. In 2012, however, Sony turned the market upside down with its Cyber-shot DSC-RX100. The first camera with a 1in type, 20MP sensor, it completely redefined expectations for the image quality obtainable from pocket cameras.

Canon was the first to challenge Sony in this new sector, but its early models used seriously underpowered processors. When I reviewed the first-generation PowerShot G9 X (AP 23 January 2016), I concluded that it gave attractive images in good light, but seriously struggled in low light with regard to autofocus speed and accuracy. But now the firm has

added its much faster Digic 7 processor, which promises to turn the PowerShot G9 X Mark II into a much more attractive option.

Features

In most respects, the G9 X II has the same feature set as its predecessor. It's built around a 20.2-million-pixel 1in sensor that offers a sensitivity range of ISO 125-12,800, with images recorded in both JPEG and raw formats. A full complement of exposure modes can be accessed from a top-plate dial; enthusiast photographers can select from the usual program, shutter priority, aperture priority and manual modes, while a large array of scene modes and a full auto mode cater for the needs of novices.

Continuous shooting is available

at a shade over 8 frames per second, with a very healthy 38-frame buffer when shooting in JPEG, or 21 frames in raw. Compared to the G9 X, which achieved less than 1fps in raw, this is a massive improvement.

With a 28-84mm equivalent range and a maximum aperture of f/2-4.9, the G9 X II's lens is rather limited compared to those on other pocket cameras in terms of both compositional flexibility and low-light capability. But in return, at just 31mm thick, the G9 X II is the slimmest camera of its type. A 3-stop neutral-density filter is built in, which can be engaged manually by the user, or deployed automatically by the camera. It's useful for shooting with large apertures in bright light, using slow shutter speeds for



Data file

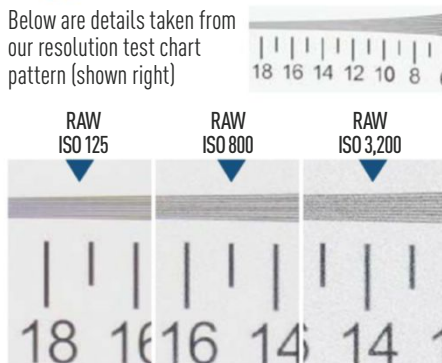
Canon G9 X Mark II

Price	£449
Sensor	20.2-million-pixel, 1in BSI-CMOS sensor
Output size	5472x3648 pixels
Lens	28-84mm-equivalent f/2-4.9
Shutter speeds	30-1/2000sec
ISO	125-12,800
Metering system	Evaluative, centreweighted, spot
Exposure compensation	±3EV
Drive mode	8.2fps, or 5.3fps with AF
LCD	3in, 1.04-million-dot touchscreen
Viewfinder	None
AF points	Contrast detection with 31 points
Video	1080p at 60fps
External mic	No
Memory card	SD, SDHC, SDXC
Power	NB-13L rechargeable Li-ion
Battery life	235 shots; 355 in Eco mode
Dimensions	98x57.9x30.8mm
Weight	206g (with battery and card)

Canon G9 X II

Resolution

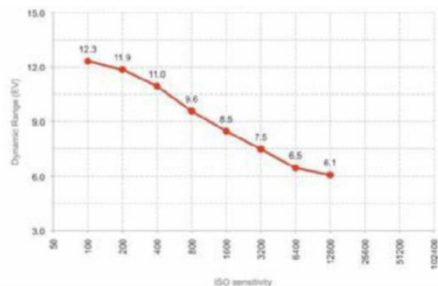
Below are details taken from our resolution test chart pattern (shown right)



The G9 X II gets about as much out of its 20MP sensor as possible, recording around 3400l/ph at ISO 125 before succumbing to aliasing artefacts when shooting raw. Resolution holds up well at ISO 800 (3000 l/ph), but falls more rapidly at higher settings, and at ISO 12,800 we measure just 2200l/ph.

Dynamic range

The G9 X II's 20MP sensor delivers good results at low ISOs in our Image Engineering tests, with over 12EV of dynamic range at ISO 125. But at ISO 400 and above it falls off quite quickly, reflecting increasing noise levels, particularly in the shadows. The top two ISO settings give very low readings, indicating that they're best avoided for any serious shooting.



Noise

As expected with this sensor, the G9 X II gives clean, detailed images at low ISOs. At ISO 800, noise begins to swamp fine detail, but the camera continues to deliver good results up to ISO 1600. At ISO 3200, image quality becomes marginal, and the two highest settings are really only adequate for casual use. As usual, you'll get best results at high ISOs in raw.



increased motion blur, or conveying smooth motion in video.

The G9 X II can record Full HD video, and a dedicated movie position on the top dial allows you to take full manual control if you want. It's possible to zoom and refocus the lens during recording, and the touchscreen can be used to adjust settings, too, so no button or dial clicking spoils your soundtrack. Disappointingly, though, Canon has omitted 4K capability.

In an unheralded but very welcome change, Canon has updated the Mark II's interface and menus to match its EOS DSLRs. So it now gains the same image-processing options, including the firm's Picture Style colour modes alongside its Highlight Tone Priority and Auto Lighting Optimiser tonality controls. Crucially, you're no longer locked into the default JPEG processing if you want to shoot raw, but instead retain full control over the colour output.

In-camera raw conversion also allows you to tweak your images after shooting before sharing them. To this end, built-in Wi-Fi connectivity allows the camera to be connected to a smartphone or tablet for sharing images using Canon's free Camera Connect app for Android and iOS. It's also possible to control the camera remotely from your phone, or print to a Wi-Fi enabled printer.

Build and handling

With almost exactly the same design as the G9 X, the Mark II feels robust and well-made, with a predominantly metal body shell and milled metal dials. It looks good, too, with subtle red accents around the mode dial and shutter button adding a touch of class. However, its hard plastic grips are a letdown, and while their textured finish provides a secure hold, a softer leatherette finish would have been more in keeping with the camera's premium styling.

The Mark II also inherits its predecessor's control layout, meaning that it's a very different proposition to its more enthusiast-oriented sibling, the G7 X Mark II. It still has a nice tactile control dial around the lens, but you won't find a conventional dial or d-pad on the back. Instead, there's just a column of four buttons that activate video recording, access the camera's settings and menus, and change the onscreen information display.

Almost all shooting settings are controlled using the round-lens dial in conjunction with the touchscreen. The main exposure settings are selected by tapping their own on-screen touch buttons, while pressing the Q button on the camera's back accesses an array of secondary options. Other onscreen buttons are used to lock the exposure, activate manual focus or turn on the touch shutter control. However, these are quite small and closely spaced, so it's all too easy to hit the wrong one.

On the whole, this approach does a good job of placing lots of control at your fingertips, while keeping the camera approachable to novice users. But it's a very different experience from using conventional physical controls, and I can't say I particularly warmed to it. It's fine for mainly point-and-shoot

The Mark II had no problem focusing on this dusk scene, which would probably have flummoxed its predecessor 35mm (equivalent) 1/4sec at f/2.8, ISO 640



operation, but I suspect anyone who changes settings frequently will prefer the G7 X Mark II.

Playing back your images also makes full use of the touchscreen, giving a distinctly smartphone-like experience. However, the lack of a physical delete button makes culling your failures a somewhat circuitous process.

Performance

Overall, the G9 X Mark II generally works very well. Its metering is very impressive, usually only requiring adjustment for pictorial effect, and auto white balance gives the right answer most of the time, too. Indeed, and as a pocket 'point-and-shoot' camera, it's really very good.

Autofocus is fast, quiet and accurate, and the desired focus point can be selected simply by tapping the touchscreen. Alternatively, you can use face detection or defer focus area selection to the camera. Mercifully, the Digic 7 processor brings dramatically improved focusing in low light, which makes the Mark II a much better all-rounder than the G9 X was.

Canon's JPEG output is bright and colourful, and is great at livening up dull conditions without going over the top. However, noise reduction can be over-enthusiastic and smear fine detail, even at relatively low ISOs. Sadly, unlike on Canon's DSLRs, switching to Fine Detail picture style doesn't really cure this. Instead it just over-sharpens the JPEG files.

In terms of optical quality, the lens is pretty sharp at the telephoto end, and quite respectable in the middle of its range. But it's noticeably weaker at wideangle, with rather soft corners that don't improve much on stopping down. But you'll only notice this when printing large, or looking at your images at the pixel level on screen.



For and against

- ✦ Slim, pocketable design
- ✦ Good image quality from 1in sensor
- ✦ Well-implemented touchscreen
- ✦ Unambitious lens
- ✦ Limited physical controls
- ✦ No 4K video recording

Verdict

FOR ANYONE looking for a stylish, truly pocketable point-and-shoot camera that gives much better picture quality than a smartphone with the minimum of fuss, the Canon Powershot G9 X Mark II ticks all the right boxes. It produces very attractive JPEG images in-camera, and Canon's well-implemented Wi-Fi makes it really easy to copy your favourite shots to your phone for sharing on social media.

Whether you'll enjoy using the camera, though, is likely to depend on how well you get on with its heavily touchscreen-based operation. Novice users graduating from smartphones will probably find it logical and welcoming, but enthusiast photographers could find it a turnoff. If you enjoy tinkering with settings on a shot-by-shot basis, then Canon's G7 X Mark II would



probably be a better choice, albeit for £100 more. Another alternative is the £400 Sony Cyber-shot DSC-RX100 II, which has a tilting screen and more enthusiast-friendly controls, but it's bulkier and doesn't deliver as consistently attractive JPEG files.

What's clear, though, is that the G9 X Mark II is a huge advance on its predecessor and fixes its most problematic faults. It may not be the best choice for creative photographers, but as a casual snapshot camera it's very good indeed.



FEATURES	7/10
BUILD & HANDLING	7/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

Focal points

The stylish G9 X Mark II is heavily reliant on its touchscreen, with few external controls

Flash

A small built-in flash unit pops up from the top plate, released by a sliding switch just behind it. Canon specifies a maximum range of 6m at wideangle, dropping to just 2.4m at telephoto

Lens dial

The main physical control on the camera, this has click stops that provide excellent tactile feedback when changing settings



Mobile button

Placed on the side of the camera, this is dedicated to establishing a Wi-Fi connection to your smartphone for quickly sharing images

Touch controls

Many of the camera's settings are controlled via onscreen touch buttons arranged around the edges of the screen

Connectors

A flap on the side conceals micro USB and micro HDMI ports for connection to a computer or TV



Battery

The small NB-13L Li-ion pack is rated for 235 shots per charge, extending to 355 in Canon's Eco mode, which turns off the screen after a short period of inactivity to conserve power. Usefully, the battery can be topped up using either the supplied mains charger, or in-camera via USB

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Stopped down a little, the lens delivers excellent sharpness
Sony Alpha 7R II, 1/30sec at f/4, ISO 400



Samyang AF 50mm F1.4 FE

Is Samyang's first autofocus lens an obvious choice for budget-conscious Sony full-frame shooters? **Andy Westlake** finds out

Mirrorless systems have seen a huge rise in popularity over the past few years, with Fujifilm, Olympus, Panasonic and Sony all making excellent cameras and building up their lens ranges to cover most enthusiasts' requirements. However, support from third-party lens makers has lagged behind. Sony's groundbreaking Alpha 7 series of full-frame CSCs is now more than three years old, but there's still no sign of matched lenses from the likes of Sigma and Tamron. And while Zeiss

makes a fine set of E-mount primes, the prices are even steeper than Sony's own.

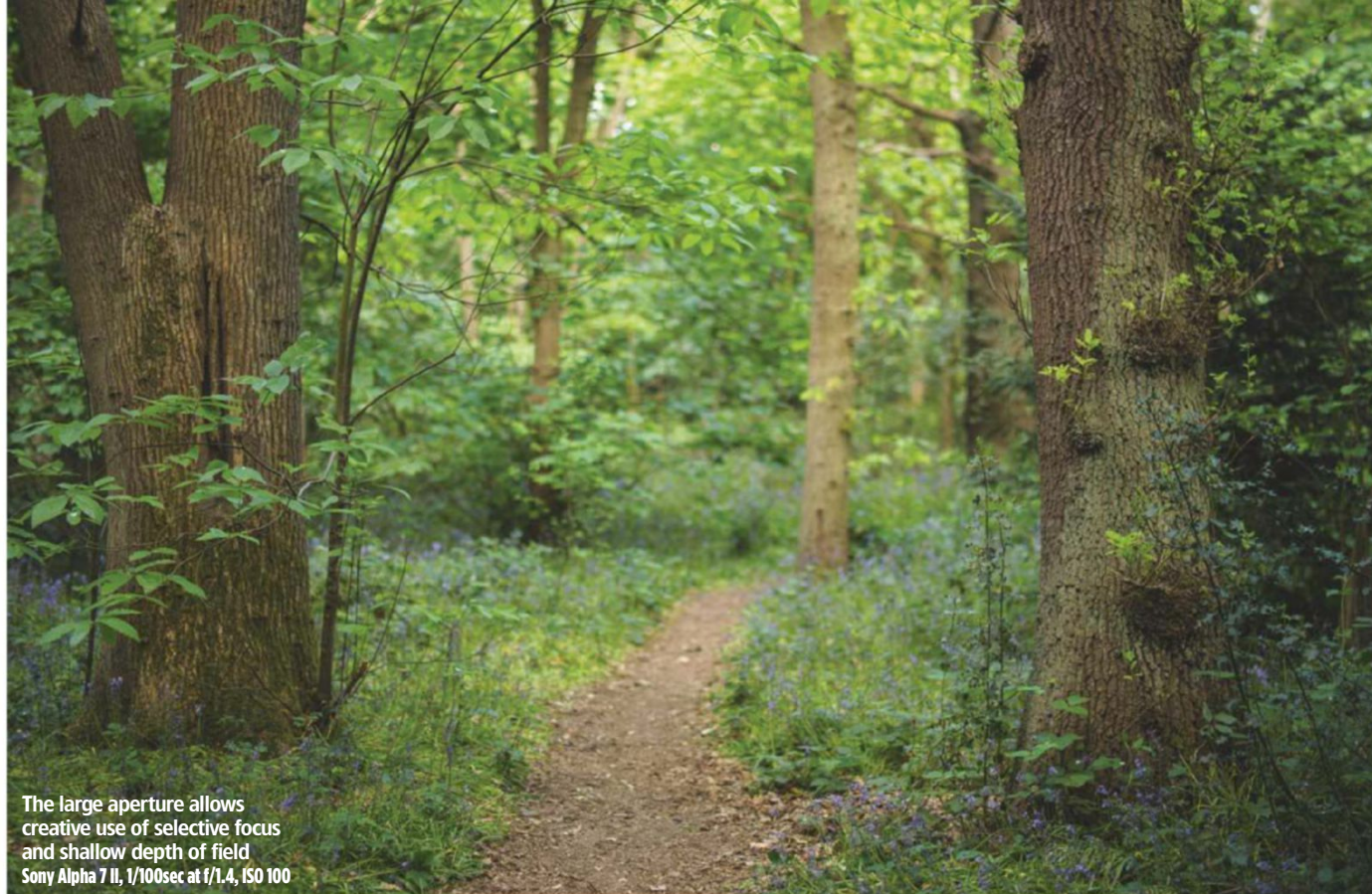
One company has, however, stepped up to the mark, and it's the Korean lens maker Samyang. Over the past decade it's built up an increasingly high reputation for its range of fixed-focal-length optics. But all of its offerings remained resolutely manual focus until the debut of its first autofocus lenses last year: the AF 50mm f/1.4 FE and the AF 14mm f/2.8 FE wideangle. Both are designed to be used on Sony's full-frame E-mount cameras.

Unfortunately for Samyang, the 50mm has quickly found itself in a crowded market, due to Sony's own efforts. During 2016, it launched in quick succession the budget FE 50mm f/1.8 (£280), the high-end Planar T* FE 50mm f/1.4 ZA (£1,450), and the close-focusing FE 50mm f/2.8 Macro (£500) to join the existing highly regarded Sonnar T* FE 55mm f/1.8 ZA (£750). With such an array of price points covered, does the Samyang AF 50mm f/1.4 FE have a niche of its own to occupy?

Features

Clearly, the Samyang's most telling feature is its fast maximum aperture: at f/1.4 it gathers half a stop more light than Sony's closest-priced alternatives, making it ideal for shooting indoors in low light, or for isolating your





The large aperture allows creative use of selective focus and shallow depth of field
Sony Alpha 7 II, 1/100sec at f/1.4, ISO 100

subjects against a blurred background. Samyang has chosen to use an optical formula of 9 elements in 8 groups, with no fewer than three aspheric elements, which is highly unusual for a 50mm prime. In principle, this should minimise the loss in image quality at large apertures due to spherical aberration that was typical of older fast 50mm primes.

The aperture can be stopped down to a minimum of f/16, with the diaphragm utilising 9 curved blades to give near-circular highlights at large aperture settings. When it's set to small values, 18-point star patterns become visible around bright light sources. The minimum focus distance is a resolutely conventional 45cm, and an internal focus design ensures that the 67mm filter thread doesn't rotate during use. To minimise flare and ghosting, Samyang has applied its Ultra Multi Coating (UMC) treatment to the glass surfaces.

Build and handling

Measuring 74mm in diameter and 98mm long, the Samyang is pretty sizeable for a 50mm lens. But it's still smaller than the benchmark designs in this class, Sony's FE 50mm f/1.4 and the Sigma 50mm f/1.4 DG HSM Art for full-frame DSLRs – particularly if you pair the latter with Sigma's MC-11 mount converter for use on a Sony camera. Its 585g weight is also more manageable than either of these alternatives. Personally, I found it well-matched to the Alpha 7 II body, but if you see the main purpose of mirrorless systems as being about downsizing your kit, then Sony's two f/1.8 offerings are both considerably smaller and less than half the weight.

In terms of barrel shape, Samyang has taken a similar approach to both Sony and Zeiss. A relatively narrow-diameter section immediately adjacent to the mount leaves space for your

fingers to wrap around the camera's handgrip, and forward of this the barrel flares outwards to house the bulk of the optical system. At the front there's a mount for the deep petal-shaped lens hood, which provides excellent protection to the front element and can be reversed over the barrel when it's not in use.

While Samyang's early offerings could feel a little crudely put together, its newer lenses have a more premium feel to them. This extends to the new 50mm, which certainly feels like a quality product. Metallic red and silver bands next to the smoothly rotating, finely ridged manual-focus ring add a touch of sophistication to the matte-black finish. However, photographers who mainly shoot outdoors should know that Samyang makes no claim for any form of weather sealing.



Out-of-focus backgrounds are blurred in a pleasing fashion
Sony Alpha 7 II, 1/3200sec at f/1.4, ISO 100

Autofocus

Given that this is one of Samyang's first autofocus designs, the firm has done a very creditable job. Autofocus isn't especially quick, mainly because the lens uses an unusually large 'wobble' to fine-tune correct focus, but for most purposes it's perfectly adequate, and certainly not as frustratingly slow as Sony's budget FE 50mm f/1.8. While the focus motor isn't entirely silent, its high-pitched whirring is unlikely to be intrusive in anything other than a completely silent room. During my real-world shooting I saw few problems with focus accuracy or consistency, particularly when the subject was placed towards the centre of the frame. Occasionally, though, I found the autofocus could become unreliable with off-centre subjects, especially at shorter subject distances.

This occurs because the lens's angle of view gets narrower as it focuses closer, which means that subjects placed towards the corner of the frame can move substantially relative to the AF-detection area during the focusing process. This confuses the camera, particularly when faced with a difficult situation such as a small subject against a complex background.

On those occasions where the autofocus doesn't deliver, manual focus can be used instead. As with practically all AF lenses for mirrorless cameras, Samyang has employed a focus-by-wire, electronically coupled design, but it works very well indeed, allowing extremely precise focusing. Turning the focus ring brings up a magnified view when MF Assist is enabled in the camera's menu, and this gives the most accurate results. Alternatively, you can use the camera's focus-peaking display, but as usual this isn't quite as accurate, and not really up to the task of getting your subjects critically sharp at large apertures.



RAW

Longitudinal chromatic aberration is quite visible in JPEGs, especially with close-ups, but can be suppressed when processing raw
Sony Alpha 7 II, 1/3200sec at f/1.4, ISO 100



JPEG

Image quality

While we'd fully expect a £500 fast prime to deliver excellent image quality, it would be naïve to hope that this Samyang might equal Sony's superb FE 50mm f/1.4, which is three times the price. In practice, the AF 50mm f/1.4 FE is indeed unable to rival the Sony's biting sharpness, but the images it produces are highly detailed and have a very attractive character to them nonetheless.

In fact, this is a lens that gives much nicer images than technical tests might suggest. It excels in giving sharply defined subjects against dreamily smooth backgrounds – a three-dimensional look that can only be delivered by fast lenses. At large apertures it can resolve a lot of detail, but at rather low contrast; stop down to f/5.6 and it delivers bitingly sharp images from corner to corner. Crucially, the background blur remains attractive at all apertures, which isn't always the case.

Unlike the highly corrected Sony 50mm f/1.4, the Samyang shows visible distortion. Its behaviour is distinctly unusual: at long focus distances the distortion is of the barrel type, but for close-ups it transforms into pincushion. This complicates software correction, with Adobe's profile being optimised for longer distances. Impressively, though, the in-camera distortion correction keeps track of things pretty much perfectly, meaning you'll see properly straight lines when shooting JPEGs.

Vignetting is rather strong at larger apertures, but it can easily be removed when desired. I saw barely any colour fringing in the corners of the frame due to lateral chromatic aberration, but longitudinal chromatic aberration is a different matter. Pronounced green and magenta fringing can be visible around out-of-focus elements of the image at large apertures, especially at close focus distances. This is relatively difficult to remove, but can be suppressed using the defringe tool in Photoshop and Lightroom.



Our verdict

WITH the AF 50mm F1.4 FE, Samyang has provided an interesting alternative to Sony's own options. Compared to the FE 50mm f/2.8 macro, FE 50mm f/1.8 and FE 55mm f/1.8 ZA it's much larger and heavier, but in return it gathers more light and gives extra scope for experimenting with shallow depth of field. Indeed in this respect it matches the FE 50mm f/1.4 GM for a third of the price, and while it can't quite compete with that lens's near-flawless optics, it's still more than capable of producing very attractive images.

Indeed aside from its bulk, my only real concern about the Samyang is its slightly slow and occasionally unreliable autofocus, which means that users needing fast responses would likely be better off with the Sony FE 55mm f/1.4 ZA. That aside, the Samyang AF 50mm F1.4 FE is a great choice for Alpha 7-series users who want a modern fast autofocus prime but can't justify the price of Sony's equivalent.



Data file

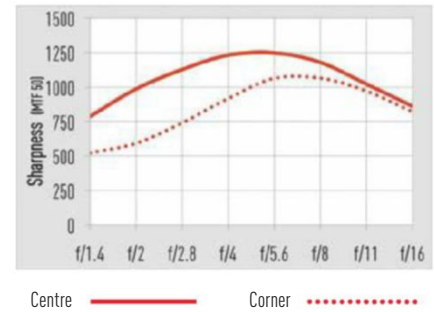
Price £449
Filter diameter 67mm
Lens elements 9
Groups 8
Diaphragm blades 9
Aperture f/1.4-16
Minimum focus 45cm
Length 97.7mm
Diameter 73.5mm
Weight 585g
Lens mount Sony E (full frame)

Amateur Photographer Testbench Recommended
★★★★★

Samyang AF 50mm F1.4 FE

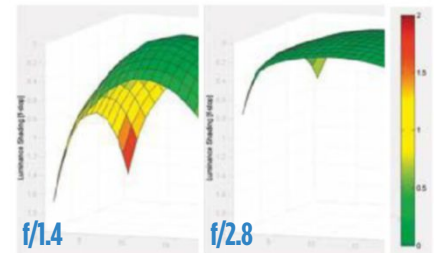
Resolution

Our Image Engineering MTF tests reveal a lens that's a little soft wide open, but that sharpens up dramatically on stopping down. The corners of the frame lag behind the centre for sharpness, but inspection of our test shots reveals that this reflects some curvature of field, with the corners being slightly out of focus in our test chart shots. The best results overall are obtained at f/5.6-f/8.



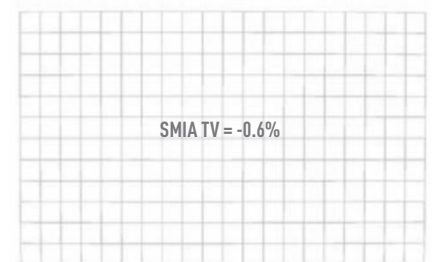
Shading

As we'd expect from a full-frame fast 50mm prime, shading is quite pronounced wide open, with about 1.7 stops of falloff in illumination at the corners of the frame. Stopping down reduces this rapidly, to about 1.2 stops at f/2. Beyond f/2.8, only a small amount of falloff remains visible.



Curvilinear distortion

Some barrel distortion is clearly visible in images where straight lines are placed along the edges of the frame, but it's far from severe. Unusually, it changes in type with focus distance, from barrel at infinity to pincushion at close range. As usual it can be corrected when necessary, either in-camera via the Lens Comp menu setting, or using lens corrections in raw processing.



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DESIGNED for portrait and location photographers and videographers on the move, AEOS is a bi-colour, location LED light with a unique 'ultra-thin' design concept. Weighing in at less than 1.5kg and just 2cm thick, AEOS is one of the most portable lights on the market. It delivers a powerful light output of 5,750 lux at three feet, but is also one of the most energy efficient LEDs on the market, able to run for three hours at 100% power on a single 95W battery – more than twice as long as the industry standard. Unlike most LED lights with limited tilt angles, the AEOS uses a pro-level ball head as standard

Our bundle includes:

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- Power adapter ● 95 Wh V-Mount Lith-Ion Battery
- Filter Holder ● Filter Pack inc 216 Full Diffuser; 250 Medium, Half White Diffuser; 'Cosmetic Peach' Diffuser; 1/8th Minus Green (Magenta) ● AEOS soft case

The closing date for entries is 5 August 2017

Competition open to UK residents only



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For your chance to win visit amateurphotographer.co.uk/rotolight

With its fast maximum aperture, the lens can isolate subjects from the background very effectively
 Canon EOS 5D Mark IV, 200mm, 1/320sec at f/2.8, ISO 100



Tamron SP 70-200mm f/2.8 Di VC USD G2

Andy Westlake finds out whether Tamron's latest fast, stabilised telezoom is a decent alternative to its big-name counterparts

Fast telephoto zooms are often seen as key workhorse lenses for serious photographers. With premium optics, they offer top-notch image quality, along with plenty of scope for shooting in low light or using shallow depth of field. But typically weighing in at 1.5kg, they require some commitment to carry around, and they're a major investment, too – Canon and Nikon's versions cost £2,000 and £2,650 respectively.

Naturally, third-party lens manufacturers have long sought to offer cheaper alternatives, but they've usually sacrificed features to achieve this goal. However, with its latest model, the SP 70-200mm f/2.8 Di VC USD G2, Tamron is pitching a product that on paper stands up very well against the big two. It includes an ultrasonic motor for fast and silent autofocus, optical image stabilisation, and weather-resistant construction; the G2 tag

denotes that it's an improved second-generation version of a 2012 design. Crucially, its £1,350 price represents a considerable saving compared to Canon and Nikon's lenses.

Features

A quick glance at the lens's specification sheet reveals that Tamron hasn't skimped on the design. The 23-element, 17-group optical formula includes one element crafted from extra-low-dispersion (XLD) glass, and five from low-dispersion (LD) glass, with the aim of minimising chromatic aberration. Tamron's eBAND coating is in place to minimise flare and ghosting, while a fluorine coating on the front element makes it easy to keep clean.

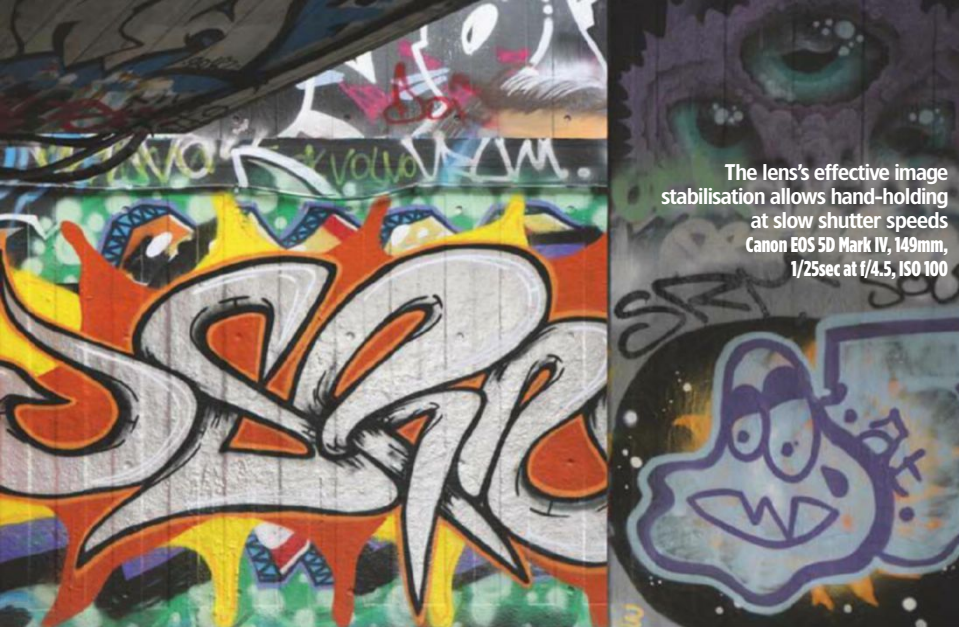
Right at the front of the lens are a 77mm filter thread and the mount for the deep,



petal-type hood. This clicks firmly into position, but has no locking button to hold it in place. It reverses snugly over the barrel for transport, but in this position it blocks the zoom ring entirely, which hinders getting quick grab shots.

Build and handling

With a solid-feeling metal barrel, there's little to fault here in terms of construction. Tamron describes the lens as 'moisture-



The lens's effective image stabilisation allows hand-holding at slow shutter speeds
 Canon EOS 5D Mark IV, 149mm,
 1/25sec at f/4.5, ISO 100

proof and dust-resistant', with a series of internal seals and a rubber O-ring around the mount. I used it in rainy conditions with no trouble at all.

Towards the front of the barrel is the zoom ring, which has a ridged rubber grip. It rotates noticeably less smoothly than those on the Canon and Nikon equivalents, which means it's not quite so easy to make fine adjustments to your compositions. Behind it is a narrower and more finely ridged focusing ring, with a small window on the top of the barrel indicating the current focus distance. Both zoom and focus are internal, so the lens's balance in the camera doesn't change while you're shooting.

On the side of the barrel, you'll find four switches to control the autofocus and stabilisation systems. Along with the usual AF/MF control, there's a focus limiter that restricts

the closest focus distance to 3m – useful for reducing hunting when shooting distant subjects. Another switch turns stabilisation on or off, while the fourth allows you to choose between the three VC modes. They're large and easy to operate, but are not readily distinguishable by touch alone when you're looking through the camera's viewfinder.

The supplied tripod mount ring has the standard 1/4in socket, but is also equipped with a dovetail base that fits directly onto Arca-Swiss-style quick-release clamps. Its low-profile design means it doesn't occupy excessive space in a bag, and it can also be removed entirely if necessary. As usual, the lens rotates within the ring for setting the camera to portrait format, but it doesn't click into place at the 90-degree positions; instead you have to visually align small white dots.

Autofocus

Tamron has incorporated its Ultrasonic Silent Drive (USD) system for autofocus, which is very effective indeed. It's quiet, fast, and decisive, and I found focus accuracy was difficult to fault, even when using off-centre focus points. When testing its continuous autofocus ability on the Canon EOS 5D Mark IV, I got the impression that it was capable of doing practically whatever the camera asked of it. It kept fast-moving subjects impressively sharp once it had initially acquired focus, and I think most users would be quite happy with its capabilities. The lens also works well with Canon's Dual Pixel AF for live view and movie shooting, being capable of smooth, controlled focus pulls from one subject to another with little motor noise.

Manual focus is mechanically coupled, and while the focus ring may be less silky compared to more expensive lenses, I had no difficulty getting accurate focus. Full-time manual focus is available, meaning you don't have to switch to MF mode if you need to temporarily override the autofocus. The lens focuses as close as 0.95m, which is pretty much best in class. However, its specified maximum magnification of 0.16x is actually a little lower than Canon and Nikon's offerings due to focus breathing effects – in other words, the angle of view getting wider as the lens is focused closer.

Image stabilisation

Tamron's vibration compensation (VC) system promises to give sharp shots at shutter speeds up to five stops slower than would otherwise be useable, but only when set to VC mode 3, in which the viewfinder image isn't stabilised. This



Tamron's USD autofocus is quite capable of keeping up with moving subjects
 Canon EOS 5D Mark IV, 144mm,
 1/800sec at f/2.8, ISO 200



Out-of-focus backgrounds are usually attractively blurred Canon EOS 5D Mark IV, 200mm, 1/250sec at f/2.8, ISO 100

is in contrast to mode 1, which stabilises the viewfinder, allowing more precise composition, and mode 2 that's designed for panning.

Tamron has historically been good at image stabilisation and this lens follows suit, with the viewfinder locking to an uncannily stable view when the shutter button is half-pressed. I found that with VC mode 1, I could reliably get sharp shots hand-held at around 1/30sec at the 200mm end, or 1/8sec at 70mm, which counts as around 4 stops of stabilisation. Switching to mode 3 gave a chance of getting sharp shots at even slower shutter speeds, down to 1/8sec at 300mm and 1/4sec at 70mm. But most of the time I'd stick to mode 1 for its clear operational advantages.

Image quality

To compete with its Canon and Nikon equivalents, a lens like this needs to deliver exceptional image quality, and for the most part that's exactly what it does. The lens is impressively sharp, with the only slight weakness of our review sample being when shot wide open at 70mm. Distortion is so low as to be practically irrelevant, and while a little colour fringing can be seen around high-contrast edges towards the frame due to lateral chromatic aberration, it's only visible when viewing images at the pixel level onscreen, and can be eliminated by a simple one-click correction in raw processing. Nikon DSLRs will automatically correct this kind of chromatic aberration in their JPEG output, too.

Out-of-focus backgrounds are generally rendered with a pleasing blur, and while the blur discs from point highlights can acquire a bright-edged character when the lens is focused close, it's not excessively displeasing. The lens's flare resistance is very impressive indeed, even when pointed directly into the sun. In short, from the hundreds of real-world images I shot while testing the lens on the 30MP Canon EOS 5D Mark IV, I didn't find any obvious problems that would prevent me from recommending the lens.

AP

Our verdict

WITH the latest G2 version of its 70–200mm f/2.8, Tamron has come up with a very serious contender in the fast telezoom category. Its excellent optics are complemented by fast autofocus, effective image stabilisation and impressive weather-sealed build quality. Indeed, it gives up little compared to its pricier rivals from Canon and Nikon; it's perhaps not quite as operationally refined in some respects, but that's easily forgiven for the considerable saving in price.

When Tamron relaunched its SP lens line towards the end of 2015, it signalled its intent to move more towards the premium end of the market. The SP 70–200mm F/2.8 Di VC USD G2 goes a long way to achieving this goal, and is one of the firm's finest lenses yet. It's a great choice for enthusiast photographers looking for a highly-specified fast telephoto zoom at a competitive price.



Data file

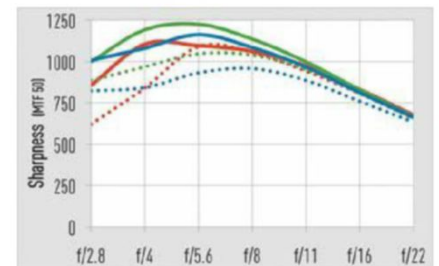
Price £1,350
Filter diameter 77mm
Lens elements 23
Groups 17
Diaphragm blades 9
Aperture f/2.8–f/22
Minimum focus 95cm
Length 193.8mm
Diameter 88mm
Weight 1,500g
Lens mounts Canon EF, Nikon F

Amateur
Photographer
Testbench
GOLD
★★★★★

Tamron SP 70-200mm f/2.8 Di VC USD G2

Resolution

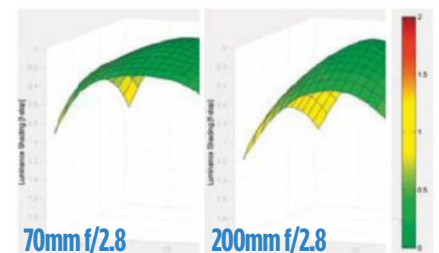
On the 30MP Canon EOS 5D Mark IV we used for this review, the lens delivers fine MTF results from our Image Engineering tests. If there's any kind of flaw, it's a degree of softness wide open at 70mm, especially at the corners of the frame, but in real-world images this wasn't much of a practical problem. At all other settings, it delivers plenty of detail, with the very best results across the frame obtained at around f/5.6–f/8.



70mm centre ——— 70mm corner
135mm centre ——— 135mm corner
200mm centre ——— 200mm corner

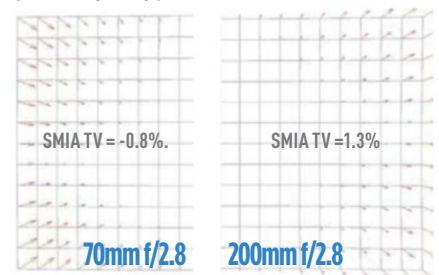
Shading

Vignetting is far from severe, with a maximum of 1.2 stops fall-off in the corners at 200mm and f/2.8. At 70mm, the level of vignetting is lower, but it's more abrupt into the corners, which can make it look more obtrusive. At all focal lengths, stopping down to f/4 reduces falloff to 0.6 stops or less.



Curvilinear distortion

Typically for a telephoto zoom, the Tamron shows slight barrel distortion at 70mm, turning to pincushion distortion past 100mm. But it's rather mild, and unlikely to be a problem for the majority of subjects. It can be readily fixed in raw processing using profiled lens corrections.



Tenba Cineluxe Roller 21

Dan Laughton tries out a sturdy roller-bag for filmmakers

● £250 ● www.tenba.com

TENBA'S Cineluxe collection has been designed in collaboration with professional filmmakers, and each bag in the range has a different specification. The Roller 21 sits alongside backpacks and shoulder bags as the only roller bag under the Cineluxe umbrella.

Known for creating tough bags, Tenba has continued this trend with the use of water-repellent 1680D ballistic nylon for the exterior, with reinforced stitching and seatbelt-grade webbing. A little bad weather won't damage your kit in a hurry. Sturdily constructed, the Roller 21 is capable of carrying a hefty weight and has shock-absorbing wheels, giving a smooth and controllable ride.

Standing out from regular roller-bags, the Roller 21 has a doctor's-bag opening function. Once open, it stays that way. The interior is very roomy, while closing down to the size of most carry-on regulations – perfect for travelling filmmakers.

The bag comes with padded dividers, lens wraps and zipped pouches, so the possibilities are endless when packing. You can take all the dividers out, leaving a large space for a built camera with a lens, matte box and microphone attached. Large side pockets hold accessories separately, giving even more freedom within the main section. Access to the pockets and main section of the bag is easy, quick and protected, which is everything a filmmaker needs when transporting equipment.

Thanks to the inclusion of lens wraps and extra dividers, it's possible to cram a great deal into this bag. Wrapped lenses can be placed on top of the camera without causing any damage, while fragile accessories can be put in a zipped bag inside the main section. With a kit list of two Canon C100 Mark II bodies with side and top handles, two wireless microphones, three lenses and various accessories, I was able to fit everything in with room to spare, and roll the bag with ease. Filmmakers can carry an extra body, a DSLR, or even an extra lens without the worry of overloading the bag.

Verdict

For £250, the Roller 21 is quality for money. It's built to last, and will see out new additions to your kit. With its easy access, smooth operation when carrying a heavy weight, and freedom to divide the main section to the user's preference, this bag takes a great deal of stress out of a filmmaker's preparation.



Zippered side pockets

Both sides of the bag have large, zippered pockets with space for all accessories

Shock-absorbing wheels

Specially developed, the wheels give a smooth and controllable movement

Amateur Photographer
Testbench
Recommended
★★★★



Weather-resistant fabric

Made from a water-repellent nylon, seatbelt-grade webbing and reinforced stitching, this bag isn't going to fall apart any time soon

Handles

As well as the pull-out handle to roll the bag, there is a fabric handle to carry it upright, and another to hold it when it is laid flat

At a glance

- Doctor's-bag opening
- Roller or handheld
- Meets most carry-on regulations
- Large 28x46x22cm interior

THE COLLECTION

Tenba's Cineluxe collection consists of six bags, in varying sizes with shoulder strap, backpack or roller-bag options. All bags in the collection have the time-efficient doctor's-bag style opening as well as dividers that optimise the spacious interior of the bag for your kit.



TechSupport

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Moving on up

I'm planning to upgrade from my Canon AE-1 to another film camera, so I am looking for suggestions. My budget is up to £200, and I mainly shoot landscapes and street photography. I'd like to have full manual control and stick with 35mm, but I'm a bit lost as to what would be a good step up from the AE-1. **Joseph Ferris**

manual exposure control. You might also want to consider a rangefinder. Fixed-lens rangefinders with leaf shutters are whisper quiet and some are very compact indeed. However, without a choice of lenses, these could cramp your style for landscapes. Interchangeable-lens rangefinders could be the solution you're looking for, but may exceed your budget.

A The possibilities are huge, so any advice given here can only really scrape the surface. You may want to concentrate on the requirements for optimal street photography as, arguably, these would not limit functionality for landscapes. Street photography would be aided by having a camera that's not in-your-face, is quiet in operation and is reasonably compact. For an SLR, there is not much better than an Olympus OM for your criteria; it's small, light, very quiet and there are masses of very good lenses available for it. For reliability and metering sophistication I'd recommend the OM2n, ideally in a black finish. This has aperture-priority auto-exposure (as opposed to your AE-1's shutter priority), and of course, complete

To crop or not to crop?

Q I have just bought a Panasonic GX80 and by default the aspect ratio is 4:3. Looking at the photos, they seem a little square compared to my Canon EOS 550D. There is an option to change to 3:2. Would this be beneficial as I only do it for fun and am not really interested in printing. **thewall (AP forum)**

A You can look at this in a number of ways. If you want to get the best quality from the sensor in your camera, use the native aspect ratio as this will not leave parts of the sensor unused, so you will get optimal resolution. On the other hand, you may crop your shot afterwards anyway. There are fans of 4:3 and there are fans of 3:2. Square-format cameras also



There are pros and cons to using FX lenses on a crop-sensor body

FX lenses on a Nikon D3200

Q I have a Nikon D3200, which is obviously a crop sensor. I'm tempted to rent lenses rather than buy expensive ones, so my question is (as I am limited on DX lenses) what are the disadvantages of an FX lens on a DX body?

Charlotte Moon

A In practice, there are few problems in using an FX lens on a DX body. On the plus side, the sensor crop means you avoid seeing the furthestmost FX frame corners, which is where most of the lens imperfections will make themselves known. There is a theoretical risk of unwanted internal reflections inside the mirror box, because the projected image circle is substantially greater than that required to cover the DX sensor, but this technical point will usually only become an issue in extreme circumstances. Some FX lenses of the same focal length and aperture may be slightly heavier than their DX equivalents because of their premium build quality. Bulk and weight also become an issue if you go for the 'faster' (larger maximum aperture) lenses, of which there is a better choice in the range of FX lenses.



Is there a benefit to changing the Panasonic GX80's native aspect ratio?

have their proponents. Let's not even go in to 16:9 widescreen format! No matter what kind of camera you have, you can crop to one of the other formats, though wasting sensor area along the way. The best advice is probably to stick to the native format and frame your shot according to your subject, leaving enough space for cropping later. 4:3 is great for portraits and you may find there is less need to

turn the camera 90° to fit taller subjects in. Some find 3:2 a more natural fit with landscape photography. Square framing has been around for generations but has never been so widely adopted before Instagram made it their default aspect ratio. One thing that is indisputable is that adapting the aspect ratio to your subject can add a great deal to your shot.

Q&A compiled by Ian Burley



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Leica M (240), black, boxed	£3,100	Leica Standard inc 5cm/3.5 elmar (1939)	£599	Hasselblad 50-110mm/3.5-4.5 HC	£1,995	Nikon SB-800 flash + SU-800 transmitter	£249
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Leica 18mm/3.8 SUPER-ELMAR-M, boxed	£1,399	Leitz 13.5cm/4 HEKTOR	£99	Hasselblad 503CX +A12 back	£849	Canon 50mm/1.4 EF	£225
Leica 18mm/3.8 SUPER-ELMAR-M mint boxed	£1,599	LEICA R		Hasselblad 500ELM 'moon' special edition	£995	Canon 60mm/2.8 MACRO USM, boxed	£199
Leica 21mm/1.4 SUMMILUX-M ASPH, boxed	£4,295	Leica Digital Modul-R, boxed	£1,499	Hasselblad 9035WC inc finder, hood, boxed	£3,250	Sigma 180mm/3.5 MACRO for Canon EOS	£299
Leica 21mm/2.8 ELMARIT-M + finder	£999	Leica R5 black body	£199	Hasselblad 202FA, prism, E12	£225	Sigma 135-400mm/4.5-5.6 APO	£199
Leica 28mm/2 SUMMICRON-M ASPH from	£1,599	Leica R5 black body	£199	Hasselblad 40mm/4 CFE	£225	MISCELLANEOUS	
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Leica 35mm/2 SUMMICRON-M ASPH silver	£1,495	Leica 90mm/2.8 ELMARIT-R, boxed, 3-cam	£599	Hasselblad 80mm/2.8 CFE	£199	Linhof Technika 6x9 'baby Linhof' body only	£999
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The magnifier over the focusing screen from above



The film wind crank seen from the side



BLAST FROM THE PAST

Rolleiflex 2.8F

John Wade looks at one of the best twin-lens reflexes to come out of Germany

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The Rolleiflex 2.8F follows the usual TLR style of two lenses, one above the other, that move in tandem for focusing. The lower one takes the picture, the upper one reflects its image onto a ground-glass screen on top of the body, the same size as the negative image. The camera takes 120 roll film, which is wound with a crank.

Shutter speeds run 1/2-1/500sec and apertures on the taking lens are f/2.8-f/22. Both are controlled by small knobs between, and either side of, the two lenses. Apertures and shutter speeds are juggled while watching a match-needle meter built into the focusing knob, and fed by a selenium cell above the viewing lens.

The viewfinder is designed to be used at waist level, but a mirror in

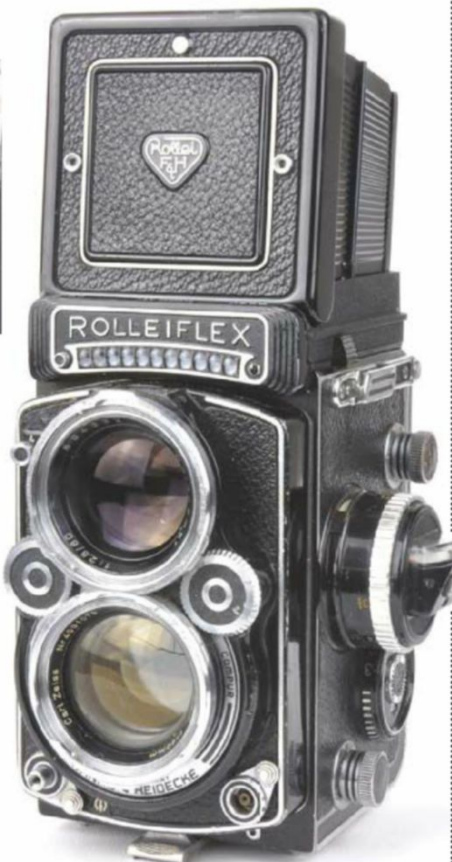


The match-needle meter built into the focusing knob

the back of the focusing hood folds down at an angle so that its mirrored image can be viewed by a lens in the back of the hood. In this way the camera can also be used at eye-level.

Using a roll film TLR is unlike using any other type of camera. If you want to stick your toe in the medium-format TLR market, the Rolleiflex 2.8F is one of the best.

What's good Quality German mechanics and optics, large viewfinder screen for easy picture composition, quality medium-format images.



The Rolleiflex 2.8F, on sale from 1960 to 1981

What's bad Roll film isn't as easy to find as 35mm today, selenium meters can get less sensitive as they get older, the high buying price.

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LEICA 50mm F2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
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LEICA 35mm F3.5 SUMMARON SCREW IN KEEPER.....	MINT- £375.00
LEICA 5cm F1.5 SUMMARIT M LATEST.....	MINT- £365.00
LEICA 5cm F2 SUMMARIT M LATEST.....	EXC++ £275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
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LEICA 135mm F4.5 HEKTOR IN KEEPER.....	EXC++ £199.00
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LEICA 90mm F4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW.....	EXC++ £59.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
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HASSELBLAD 150mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
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We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec** Compatible is a way of saving money, without compromising on the quality of your prints.

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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
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Compatibles: PGI5 Black 27ml CLI8 Colours 13ml PGI5/CLI8 Set of 5 PGI520 Black 19ml CLI521 Colours 9ml PGI520/CLI521 Set of 5 PGI525 Black 19ml CLI526 Colours 9ml PGI525/CLI526 Set of 5 PGI550XL Black 25ml CLI551XL Colours 12ml PGI550/CLI551XL Set 5 BCI6 Colours 15ml PG40 Black 28ml CL41 Colour 24ml PG50 Black 28ml CL51 Colour 24ml PG510 Black 11ml CL511 Colour 11ml PG512 Black 18ml CL513 Colour 15ml PG540XL Black 21ml CL541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £4.99 £19.99 £12.99 £16.99 £12.99 £14.99 £13.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99
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More Epson inks >>>

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Available in Burgundy or Blue.



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Grace 7x5 200 photos	£13.99
Grace 7x5 300 photos	£15.99
Grafton 6x4 200 photos	£9.99
Grafton 7x5 200 photos	£13.99
Baby 6x4 200 photos	£9.99
Travel 6x4 200 photos	£8.99

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Frisco 12x8 seven colours	£4.59
Frisco A4 seven colours	£3.99
Frisco A3 seven colours	£8.99
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Emilia 8x6 two colours	£6.99
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Emilia 12x8 two colours	£8.99
Rio 6x4 four colours	£5.99
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Rio 10x8 four colours	£8.99
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Compatibles: Set of 6 Colours 11.1ml each	£19.99 £3.99

T0801-T0806 Hummingbird Inks

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No.57 Colour 24ml	£11.99
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No.78 Colour 36ml	£8.99
No.110 Colour 12ml	£9.99
No.300XL Black 18ml	£12.99
No.300XL Colour 18ml	£13.99
No.301XL Black 15ml	£12.99
No.301XL Colour 18ml	£13.99
No.337 Black 21ml	£9.99
No.338 Black 21ml	£10.99
No.338 Black 34ml	£11.99
No.343 Colour 21ml	£11.99
No.344 Colour 21ml	£12.99
No.350XL Black 30ml	£13.99
No.351XL Colour 20ml	£15.99
No.363 SET OF 6	£19.99
No.364 Black 10ml	£3.79
No.364 Colours 5ml each	£3.29
No.364 SET OF 4	£12.99
No.364XL Black 18ml	£4.99
No.364XL Colours 11ml each	£4.29
No.364XL SET OF 4	£16.99
No.920XL SET OF 4	£19.99
No.920XL SET OF 4	£23.99
No.940XL SET OF 4	£29.99
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A4 20 sheets	£6.99
Premium Pearl 270gsm:	
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A4 50 sheets	£16.99

Premium Gloss 270gsm:

6x4 50 sheets	£6.99
A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
Smooth Pearl 310gsm:	
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7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
Premium Matt Duo 200 gsm:	
A4 50 sheets	£14.99

Heavy Duo Matt 310gsm:

A4 50 sheets	£18.99
A3+ 50 sheets	£51.99
Gold Fibre Silk 310gsm:	
A4 50 sheets	£43.99
A3+ 50 sheets	£109.99
Gold Mono Silk 270gsm:	
A4 25 sheets	£18.99
A3+ 25 sheets	£49.99

Fotospeed

Smooth Pearl 290gsm:

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A4 50 sheets	£17.99
A3 50 sheets	£25.99
A3+ 25 sheets	£26.99
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24" Roll 30 metres	£85.99
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7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£25.99
A3+ 50 sheets	£26.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£69.99
24" Roll 30 metres	£86.99
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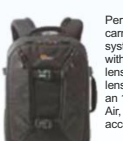
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* Tamron Cashback ends 30.06.17

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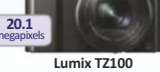
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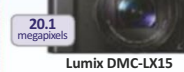
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24-70mm F2.8 L USM II	Mint- £1,419
24-70mm F4 L IS USM	E++ £599
24mm F1.4 L USM MkII	E++ / Mint- £1,099 - £1,149
24mm F2.8 STM	Mint- £109
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28-80mm F2.8-4 L USM	E+ £349
28-90mm F4-5.6 USM II	E+ £39
300mm F4 L IS USM	E+ / E++ £599 - £689
300mm F4 L USM	Exc £389
35-135mm F3.3-4.5 MM	E++ £399
35-70mm F3.4 MM	E++ £259
35-80mm F4-5.6 EF	E+ £25
45mm F2.8 TS-E	Exc £549
50mm F1.4 USM	Mint- £199
55-250mm F4-5.6 EFS IS	E++ £39
55-250mm F4-5.6 EFS IS II	E++ £109
55-250mm F4-5.6 IS STM	Mint- £129
60mm F2.8 EFS Macro	E++ £249 - £279
70-200mm F2.8 L IS USM	E+ £749
70-200mm F2.8 L IS USM II	E++ / Mint- £1,449 - £1,489

70-200mm F2.8 L USM	E++ £549
70-200mm F4 L USM	E++ £359
70-300mm F4-5.6 EF III	E+ £49
70-300mm F4-5.6 IS USM	E++ £199
70-300mm F4-5.6 L IS USM	E++ £789
70-300mm F4.5-6.3 DO IS USM	E++ £349
75-300mm F4-5.6 EF III	Mint- £299
90mm F2.8 TSE Shift	E++ £789
100mm F2.8 L USM Macro	E++ £259 - £299
200mm F2.8 L USM II	E++ £399
200-400mm F4 L IS USM with Internal 1.4x Extender	E++ / Mint- £9,499
Lens	E++ / Mint- £5,949
400mm F4 DO IS II USM	Mint- £5,949
400mm F4 DO IS USM	E++ £2,399
400mm F5.6 L USM	E++ £699 - £729
500mm F4 L IS USM	E+ £3,499 - £3,599
600mm F4 L USM	E+ £2,849

Zeiss SLR Fit Lenses

Canon Fit 18mm F3.5 ZE	E++ £699
21mm F2.8 ZE	E+ / E++ £849 - £989
25mm F2 ZE	E++ £949
50mm F1.4 ZE	E+ / E++ £389 - £429
85mm F1.4 ZE	E++ £649
100mm F2 Makro Milvus ZE	Mint- £1,049
Nikon Fit 21mm F2.8 ZF	E++ £689
21mm F2.8 ZF2	E++ £889
25mm F2.8 ZF	E+ £449
35mm F1.4 ZF2	E++ £849
35mm F2 ZF	E+ £479
100mm F2 ZF2 Macro	Mint- £1,089

Digital Mirrorless

Fuji X-E2s Black Body Only	E++ £299
X-E2s Black Body Only	Mint- £399
X-Pro2 Body Only	E++ £999
X-T1 Handgrip Small	E++ £49
X-T10 Black Body Only	E+ / Mint- £309 - £339
X-T10 Silver Body Only	E++ / Mint- £309 - £329
X100T - Silver	Mint- £689

Olympus E-M1 Black Body + HLD-7 Grip

E-M10 MkII Black Body Only	E++ £489 - £499
E-P2 Black Body Only	Mint- £359
E-PL5 Black Body Only	E++ £149
OMD E-M5 Black Body + RRS Grip	E++ £279
OMD E-M5 Black Body Only	E+ £229 - £239
Pen-F Silver Body Only	E++ £719

Panasonic G1 Body Only	As Seen / E+ £49 - £59
GF-1 Body Only	E+ £55
GF-1 + 14-42mm	E++ £149
GF-3 Black Body	E- £89
GF-5 Body Only	E+ / E++ £69 - £79
GH-3 Body + Grip	E+ £399
GH4 Body Only	E+ £659
GX7 Body Only	As Seen / E++ £199 - £249

Digital SLR Cameras

Canon EOS 1D MkII Body Only	As Seen £199
EOS 1D MKIV Body Only	E+ / E++ £949 - £1,479
EOS 1DS MKII Body Only	E+ £479
EOS 300D + 18-55mm	Exc / E+ £79 - £99
EOS 300D + BG-E1 Grip	As Seen £49
EOS 300D Body Only	As Seen £39
EOS 450D Body Only (IR Converted)	As Seen £159
EOS 5D MkII Body + BG-E6 Grip	E+ £789
EOS 5D MkIII Body Only	E+ / E++ £1,449 - £1,599
EOS 6D Body Only	E+ / E++ £869 - £949
EOS 70D Body Only	E++ £579

Nikon D100 + MB-D100 Grip	As Seen £79
D200 Body Only	Exc / E+ £99 - £149
D2X Body Only	As Seen / E+ £199 - £299
D300S Body Only	E+ £279
D4 Body Only	Exc / E+ £1,799 - £2,289
D4S Body Only	E++ £3,289

D500 Body Only	Mint- £1,499 - £1,549
D5200 Body Only	E++ £249
D60 Body Only	E+ £89
D70 Body Only	E+ £79
D7000 Body Only	E++ / Mint- £299 - £389
D750 Body Only	Mint- £1,349
D80 Body + MB-D80 Grip	E+ £129
D80 Body Only	E+ £119
D800 Body Only	E++ £1,649
D810 Body Only	E++ / Mint- £2,049
MB-D10 Grip	E+ £89

Olympus E3 + HLD4 Grip	E++ £249
E3 Body Only	E++ £219
E30 Body (Infra Red) + HLD4 Grip	E++ £199
E410 + 14-42mm	E+ £129
E620 + 14-42mm + 40-150mm	E++ £339

Meters

Gossen Digisky	E++ £249
Digipro F	E++ £139
Sixtron 2	As Seen £39
Lunapro + Spot Attachment	E+ £69
Lunasix	E+ £49
Lunasix 3 + Repro Attachment	E+ £69
Lunasix 3 + Tele Attachment	E+ £69
Lunasix F	E+ / E++ £59 - £69
Multisix	E+ £99
Profisix + Tele Attachment	Exc £69
Variosix F + 5 Degree Attachment	E+ £75
Labor Attachment	E++ £29
Measuring Probe Attachment	Unused £79
Micro Attachment	Unused £30
Profi Micro	E++ / Unused £55 - £59
Profi-Color	E++ £29
Profi-Micro	Unused £30
Profi-Micro Attachment	Unused £30
Repro Attachment	E++ £19 - £25
Minolta Flashmeter III	E+ / E++ £49 - £89
Flashmeter V	E+ £179
Autometer	E+ £49
Seikon Marine Meter II	As Seen £49
Exposure Profile Target	Mint- £79
L458 Digiflash	Unused £99
Polaris Dual 5 Master	E++ £149

Sony AF Lenses

18-250mm F3.5-6.3 DT	E++ £279
500mm F8 Reflex	E++ £449
50mm F1.4 AF	E++ £159 - £179
50mm F1.8 DT	E+ / E++ £45 - £59
55-200mm F4-5.6 DT	E+ / E++ £49 - £59
55-200mm F4-5.6 DT SAM	E++ / Mint- £59 - £69
55-300mm F4-5.6 DT SAM	Mint- £189
70-300mm F4.5-5.6 AF	E+ £59
70-300mm F4.5-5.6 G SSM	E++ £449
70-400mm F4-5.6 G SSM II	Mint- £1,389
75-300mm F4.5-5.6 AF	E++ £89
85mm F1.4 ZA	E++ / Mint- £819 - £849
85mm F2.8 SAM	Mint- £125
100mm F2.8 D Macro	E++ £389

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX	E++ £549
12-24mm F4 G AFS DX ED	E++ £379
14-24mm F2.8 G AFS ED	Mint- £1,049
14mm F2.8 AFD	E+ £625
16-35mm F4 G AFS ED VR	E++ £689
16-80mm F2.8-4 E VR N	Mint- £679 - £739
16-85mm F3.5-5.6 G ED VR AFS DX	E+ / E++ £239 - £279
16mm F2.8 D AF Fisheye	E++ £449
17-35mm F2.8 ED AFS	E+ £489
17-55mm F2.8 G AFS DX IFED	E+ £359
18-105mm F3.5-4.5 G AFS ED DX VR	E++ / Mint- £129 - £139

18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £259
18-200mm F3.5-5.6 G AFS DX VR	E++ £279
18-35mm F3.5-4.5 AFD	E++ £229 - £239
18-55mm F3.5-5.6 G AFS VR	E+ £79
18-55mm F3.5-5.6 G AF-P DX	Mint- £59
18-55mm F3.5-5.6 G AFS VR II	Mint- £79
18mm F2.8 AFD	E+ £589
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24-120mm F4 AFS G ED VR	Exc £389
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24-85mm F2.8-4 AFD	E++ £269
24mm F2.8 AFD	E++ £229
24mm F3.5 ED PC-E	E+ / E++ £899 - £1,089
28-100mm F3.5-5.6 AFG	E++ £49 - £59
28-80mm F3.3-5.6 AFG	E+ £39
28mm F2.8 AF	E+ / E++ £129
28mm F2.8 AFD	E++ £179

35-70mm F2.8 AF	E++ £189
35mm F1.8 G AFS DX	E++ £99
50mm F1.4 G AFS	E++ £239
58mm F1.4 G AFS ED	E++ £1,149
60mm F2.8 AFS ED Micro	E++ £299
70-180mm F4.5-5.6 AFD Micro	E++ £849
70-200mm F2.8 G AFS ED VR	E++ £799
70-200mm F2.8 G AFS ED VR II	E+ / Mint- £1,279 - £1,349

70-200mm F4 G AFS ED VR	E+ / Mint- £799 - £849
70-300mm F4-5.6 AFG	E++ £529
70-300mm F4-5.6 ED AFD	E++ £129
75-240mm F4.5-5.6 AFD	E++ £55
85mm F1.4 G AFS	E++ £979
85mm F1.8 AF-S G	Mint- £319
85mm F3.5 G AFS Micro VR DX	E++ £299
105mm F2.8 AFD Micro	E++ £249
105mm F2.8 AFS G VR Micro	E+ / E++ £399 - £459
200-400mm F4 G VR AFS IFED	E+ / E++ £1,949 - £2,499

200mm F4 ED AFD Micro	E++ £949
300mm F2.8 G AFS ED VR II	E++ / Mint- £2,949 - £2,999
300mm F2.8 IFED AF	E+ £1,099
300mm F2.8 IFED AF-I	E++ £1,389
300mm F4 AFS IFED	E+ £589
500mm F4 G AFS VR IF ED	E+ £4,349

Nikon Manual Lenses

20mm F3.5 AIS	E++ £249
28mm F2 AIS	E+ £249
28mm F2.8 AIS	E+ £179
28mm F2.8 Series E	E+ £79
28mm F3.5 PC Shift	E+ £279
35-105mm F3.5-4.5 AIS	E+ £49
35-200mm F3.5-5.4 AIS	E+ £129
35mm F2.8 PC Shift	As Seen / E++ £149 - £249
50-300mm F4.5 AI	E+ £299
500mm F8 Reflex	E+ / E++ £199 - £299
500mm F8 Reflex C	E+ £179
50mm F1.2 AIS	E+ / E++ £399 - £449
50mm F1.8 AIS	E+ / E++ £79
50mm F1.8 Series E	E+ £49
80-200mm F2.8 ED AIS	E+ / E++ £1,499 - £1,999
85mm F1.8 Non AI	E+ £199
8mm F8 Fisheye	Exc £499
100mm F2.8 Series E	Exc £49
105mm F1.8 AIS	E+ £349
135mm F2.8 AIS	E++ £169
180mm F2.8 ED AIS	E+ £249 - £289
300mm F2 IFED AIS	E+ £1,389
200mm F4 Non AI	E+ £79
200mm F5.6 Medical	E+ £299
300mm F2.8 IFED AIS	Exc £549
300mm F4.5 AI	E+ £129
300mm F4.5 Non AI	E+ £99
600mm F4 IFED AIS	E+ £1,049
600mm F5.6 IFED AIS	E+ £875

Olympus OM Lenses

16mm F3.5 Fisheye Zuiko	E++ £449
24mm F2.0 Zuiko	Mint- £399
35mm F2.8 Zuiko	E+ £1,950
35mm F2.8 Zuiko Shift	Mint- £399
38mm F2.8 Auto Macro Zuiko	E++ £159
50-250mm F5 Zuiko	E++ £239 - £299
65-200mm F4 Zuiko	As Seen / E+ £45 - £99
80mm F4 Macro Zuiko	E++ £199
85-250mm F5 Zuiko	E+ £99 - £129
100-200mm F5 Zuiko	E+ £59
135mm F4.5 Macro Zuiko	Mint- £199
180mm F2 Zuiko	E++ £1,999
180mm F2.8 Zuiko	E++ £599
200mm F3.0 Series 1	E+ £99
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45mm F2.8 A	E+ £179
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120mm F4 Macro FA	E++ £689
150mm F2.8 (IF) FA	E++ £599
150mm F3.5 A	E+ £149
200mm F4 A	E+ / E++ £149 - £169

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12-24mm F4 DA ED (IF)	Mint- £489
14mm F2.8 SMC DA	E++ £399
15mm F2.8 EX DG Fisheye Sigma	Mint- £339
16-50mm F2.8 A* DA SDM	E++ / Mint- £429 - £549
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80-200mm F4.7-5.6 FA	Exc £25
80-320mm F4.5-5.6 SMC FA	E- £75 - £89
120-400mm F4.5-5.6 APO DG OS Sigma	E++ £379
300mm F2.8 EX APO Sigma	E+ £1,089
Samyang 8mm F3.5 UMC Fisheye	E++ £249
16mm F2.0 ED AS UMC CS	E++ £259

Pentax M42

ES + 55mm F2	E+ £99
Honeywell Spotmatic + 55mm F2	E- £129
Honeywell Spotmatic IIA + 50mm F1.4	Exc £199
Spotmatic F + 55mm F1.8	E- £75
Spotmatic SL + 55mm F1.8	E+ £199
Spotmatic SL Black + 55mm F2	E+ £249
Spotmatic SP1000 + 55mm F2	E- £69
Spotmatic SP500 + 55mm F2	E- £99
18mm F1.1 Fisheye	E++ £249
40mm F2 SL Asph Ultrn Voigtlander	Mint- £229
500mm F8 Reflex Centon	E- £39
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Bellows	E+ / E++ £25
Bellows Unit	E+ / E++ £19 - £49
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Copilot	E++ £30 - £35
Extension Tube Set	E+ / E++ £9 - £15
Eyeiece Magnifier	E+ / E++ £20 - £25
Helicoid Extension Tube	E++ £65
M42 - PK Mount Adapter	E- £19
M42 Bellows	E- £29
Metal Hood 24/3.5	E- £30
Metal Hood 28/3.5	E- £35
Metal Hood 300/6.3	E+ £15
Metal Hood 35/3.5	E+ £15
Metal Hood 50/1.4, 50/1.8, 50/2	E+ £15
Metal Hood 85mm F1.8	E- £20
Metal Hood 85mm F1.9	E+ £15

Pentax Manual

LX + FA1 Prism	E+ £249
ME-Super Chrome Body Only	E+ £59
MG Chrome Body Only	Exc £29
Program A Body Only	E+ £49
A3 + 50mm F2	E- £69
A3 Body Only	E++ £49
20mm F4 SMC M	E++ £239
28-50mm F3.5-4.5 SMC M	E++ £55
28-80mm F3.5-4.5 A	Exc / E++ £20 - £39
28-80mm F3.5-4.5 SMC A	As Seen / E+ £25 - £49
28mm F2.8 SMC M	E++ £59
28mm F3.5 SMC Shift	E++ £349
35-80mm F4-5.6 SMC A	E+ / E++ £19
35mm F2 SMC	As Seen £189
40-80mm F2.8-4 SMC M	E- £39
40mm F2.8 SMC M	As Seen / E+ £49 - £69
45-125mm F4 SMC PK	As Seen / E++ £49 - £99
50mm F1.7 SMC A	E++ £79
50mm F1.7 SMC M	E+ / E++ £29 - £49
50mm F2.8 SMC A Macro	E+ £119
55mm F1.8 SMC PK	Exc £49
55mm F2 SMC PK	E- £79
100mm F2.8 SMC A	Exc / E+ £79 - £119
100mm F4 SMC M Macro	As Seen £49
120mm F2.8 SMC M	E+ £149
135mm F2.5 SMC	E+ £169
135mm F2.5 SMC PK	E++ £139
135mm F3.5 SMC M	E+ / E++ £39 - £49
135mm F3.5 SMC PK	E++ £79
200mm F2.5 SMC	E+ £349
200mm F2.5 SMC PK	E+ £349 - £449
300mm F4 SMC A*	E++ £499
300mm F4 SMC PK	E+ £129 - £139
400mm F5.6 SMC M	E+ £239
Bellows Unit	E+ £15
Extension Tube No 2	E+ £35
Eyeiece Magnifier	E++ £20

FB1 + FC1 Action Finder	As Seen / E++ £49 - £125
FD-2 Standard Eyepiece for FB-1	E++ £59
FE1 Magni Finder	E++ / Mint- £49 - £69
FF1 Waist Level finder	E++ £89
Hotsheoe Grip	E++ / Unused £19 - £25
LX Bulk Film Magazine	E++ £249
LX Grip A	Exc £25
LX Leather Case	E+ £25 - £39
MEII Remote Cord	E++ £12

Rollei 6000

6008AF Body + Magazine	E++ £949
6008 Integral Complete	E++ £649 - £749
6002 Complete	E+ £429
50mm F2.8 PQS Schneider	E+ £989
50mm F4 FLE PQ	E++ £749
50mm F4 PQ	E+ / E++ £399 - £489
50mm F4 PQ EL	Exc £199
75-150mm F4.5 PQ Vario	Exc £949
80mm F2.8 HFT	Exc £149
45 Degree Prism	As Seen / E++ £79 - £199
Polaroid Mag 6006	E+ £35
Polaroid Mag 6008	E+ £139
Waist Level Finder	Exc / E++ £39 - £45
Aluminium Outfit Case	E+ £45
Extension Tube 17mm	E+ £49
Extension Tube 9mm	E+ £15
HFT Quick Focus Handle	E++ £49
Master Control Unit	E++ £249
Pistol Grip	E+ £39
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RC120 Release (2m)	E++ £29
SCA356 Flash Adapter	E+ / E++ £25
SLX Ever Ready Case	E++ £35
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Gitzo G1177M Centre Ball Head	E++ £45
G1270M 3 way low profile head	E++ £75
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G1335C Column	E++ £25
G1576M Off Centre Ball Head	Exc £89
G175 Off Centre Ball Head	E++ £49
G2180 Fluid Video Head QR	E++ £119
G535 Lateral Arm - Geared	E+ £159
GC3320 Tripod Holster + Strap	E++ £25
GH1382 TOD Ball & Socket Head	E++ £199
GH1780QR Centre Ball Head QR	E++ / Mint- £139
GH2750 Off Centre Ball Head	Exc £79
GH2780QR Centre Ball Head	Mint- £159
G035B Extra Low Column Series0	E++ £20
Graduated Right Angle Bracket G541	E++ £129
GS2511KB Short Carbon Centre Column	E++ £59
GS3750D Panoramic Disc Head	E- £99
GS512LVL Series 3 Systematic Levelling Base A	E+ £299
Off Centre Ball Head	E+ £59
Pan & Tilt Head	Exc £39
Rationelle No 2 P/Tilt Head	Exc £30
Studex 320 Extending Centre Column	E++ £25

Manfrotto 056 3D Junior Head	E+ / E++ £10 - £15
324RC2 Joystick Ball Head	E++ £59
329RC4 3Way Head	E++ £49
340 Elbow Bracket	Unused £39
400 Geared Head	E++ £199
500Ballish 100mm Half Bowl Short	E++ £35
516 Pro Video Head	E+ £179
520BALLSH 75mm Short Half Bowl	E++ £35
Long Lens Support Mk1	E++ £99
MH055M8-Q5 Magnesium Ball Head	E++ £139
MH057M0-Q5 Magnesium Ball Head QR	Mint- £199
MN029 Head MKII	E+ £25
MN055CCS Short Column	E++ £25
MN115 3Way Head	E+ / E++ £15
MN116 MK3 Super Video Fluid Head	E- £89
MN160 Head	E+ £69
MN168 B&S Head	E+ £25
MN222 Joystick Head	E+ £35
MN322RC2 Head	E+ £45
MN323 Quick Change Plate Adapter	E++ £15 - £20
MN329 Head	E- £39
MN329RC4 Head	E+ £49
MN352 B&S Head	E+ £19
MN354 Quick Adapter Low Profile	E++ £25
MN394 Quick Adapter Low Profile	E+ / E++ £29 - £35
MN410 Junior Geared Head	Exc / Mint- £65 - £99
MN460MG Head	E+ / E++ £35 - £39
MN482 Micro Ball Head	E+ £25
MN519 Pro Fluid Head	E+ £249
MN700RC2 Mini Video Head	E+ / Unused £39 - £49
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EOS 5D Mk IV - In Stock	£3,349	8-15mm f4 L Fisheye	£1,199	70-200mm f2.8L II	£1,995	100mm Macro f2.8	£459
EOS 5D III Body	£1,999	10-18mm f4.5-5.6 IS	£229	70-300mm f4-5.6 IS	£419	100mm Macro f2.8L IS	£829
EOS 5Ds	£2,599	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,275
EOS 5DsR	£2,999	16-35mm f4 L IS	£969	135mm f2L	£939	300mm f2.8 L IS II	£5,789
7D MkII	£1,449	16-35mm f2.8 L III	£2,099	100-400mm L II	£1,979	400mm f4 DO IS II	£6,399
EOS 6D	£1,399	17-40mm f4 L	£695	200-400mm f4 L IS 1.4x	£10,399	400mm f2.8 L IS II	£9,499
EOS 80D	£999	17-55mm f2.8 IS	£749	24mm f2.8 IS	£449	500mm f4 L IS II	£8,289
EOS 80D + 18-55 IS STM	£1,099	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,449	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,345	24-70mm f2.8 L II	£1,849	35mm f2 IS	£469	800mm f5.6 L IS	£11,899
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D750 + 24-120mm f4	£2,249	18-200mm f3.5-5.6 VR II DX	£632	50mm f1.4 G	£389	2x TC-20 E III Converter	£396
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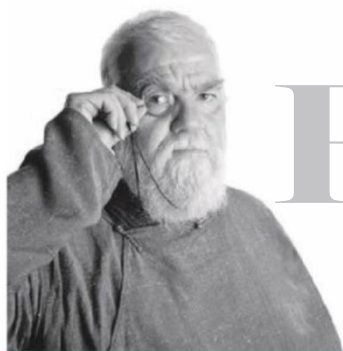
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Final Analysis

Roger Hicks considers... Photographic relief: 'Law and Order', 2017, by Marc Erwin Babej

Let's start with the photographer's own words: 'Rather than impose boundaries between images, symbols and text, it integrates the three. The resulting ImageSymbolText bridges gaps between images and words and reaches beyond combinations of images and words.' Is this anything more than pretentious drivel? It's certainly easy to dismiss it as such, until you start thinking. Then you realise that it goes to the very heart of what photography is about. We find ourselves in the realms of semiotics, again easy to dismiss because it veers between statements of the painfully obvious and the rather more difficult question of what makes things painfully obvious.

The photographic images on which the pictures are based are clearly manipulated, composited and mixed with graphics. This does not stop them being photographs. I have little patience with those who say, 'I'm not a photographer: I'm an artist who uses photography.' Does it matter? I'll be the judge of whether or not I think you're an artist – you don't need to tell me – but if you take (or set up) photographs, you're a photographer.

Reading the symbols

It is hard for me to tell how closely these pictures follow Ancient Egyptian symbolism and iconography, simply because I don't know enough about Ancient Egypt. The 'controls' image may be an origin of the hieroglyph was (power/dominion); the dot-and-circle symbol is certainly the hieroglyph for time. Trying to work out the symbols is (an enjoyable) part of the game.

The apparent fidelity with

which Babej reproduces the poses of Ancient Egyptian paintings and reliefs is intriguing, and the closer you look, the cleverer it gets, but the interpretation is recursive, which is to say, what we think we understand or see reinforces what we actually understand or see. Our 'understanding' does not necessarily relate to reality. Ozymandias, King of Kings, better known as Ramesses II, commissioned accounts of his

'Trying to work out the symbols is an enjoyable part of the game'

'victory' at Kadesh in 1274 BCE, which suggests that he was no stranger to 'fake news'. The purpose of 'fake news', after all, is twofold: to tell people what they want to hear, and to reinforce the reputation of the leader who controls the news. Babej claims that enormous scholarly research lies behind his work, and I

would be surprised if he were not telling the truth, but how different is the end result from 'pressing people's buttons'? You can decide for yourself with the help of the book (*Yesterday – Tomorrow*, published by Kehrer Verlag) in which this appears with many other examples of what Babej calls Aspective Realism.



© MARC ERWIN BABEJ

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Norm Diamond.



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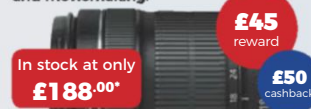
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